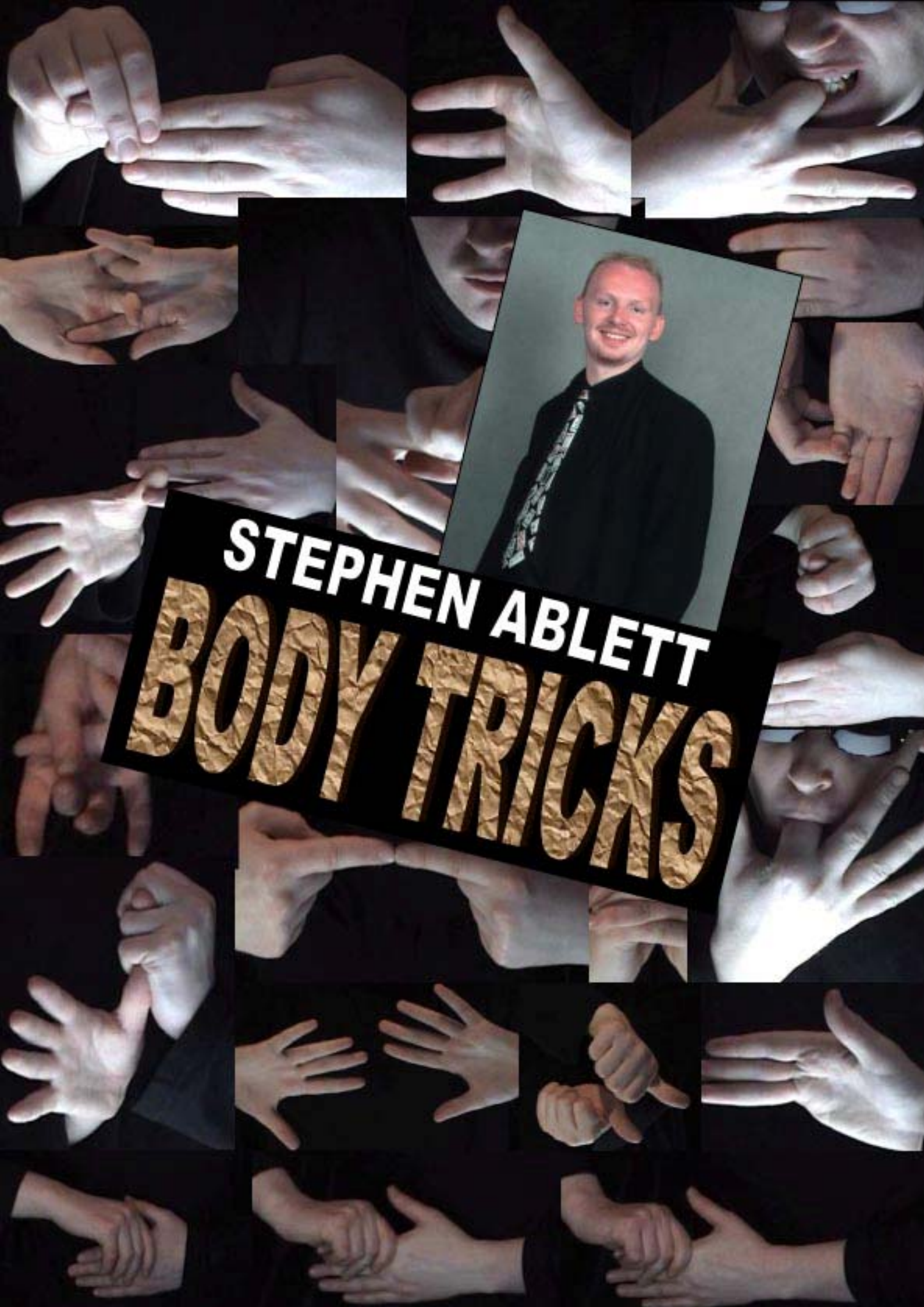

STEPHEN ABLETT
BODY TRICKS



BODY TRICKS

By Stephen Ablett

Body Tricks by Stephen Ablett

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CHAPTER 1:
INTRODUCTIONS

FOREWORD

Have you ever been asked to perform a trick, but left your pack of cards in the other coat? Or asked to borrow a coin, and no-one has one? I have. There is nothing worst than being asked to do a trick, and failing to perform. As a professional magician we should all be prepared, but as a human we forget things and no-matter how many tricks with ordinary objects we know, sometimes they are just not available when you need them.

This collection of tricks can be performed by anyone, at any time. All it takes is a little practice.
Show them to your friend and family. Impress your grandchildren or grandparents. They can be utilized to create an impressive magic trick, or simply be a fun thing to do to impress the people you know.

As a magician, I use them to entertain the children at parties, and to entertain the public on the streets. I have even done a stage show with many of the effects.

I never intended to write this book, it just happened. I was researching tricks that required little to no props, Impromptu effects that could be performed any time, and at any place, purely for my own repertoire.
Most specifically, I was working on the cruise ships, and due to lack of storage space, was looking for magic that had no props involved.

I was shocked to find almost nothing on the subject of no-prop magic. There are a few classic clown gags, but only a couple of actually tricks. Therefore I sat down and devised as many tricks as I could. I also looked at some of the classic effects, and improved upon them with little touches that add to the overall impressiveness of the illusion. When a actual feat of magic began to take shape, that's when I knew the trick was ready to be put out.
All the tricks featured in this book have been performed live, and by the biggest names in magic.

If you are learning magic for the first time, then this book is perfect for you. The tricks are simple to learn and quick to master. You can learn some extremely powerful effects which will obtain a great reaction from your audience.

Hopefully, this book is the answer to all your problems. A collection of tricks, that can be performed close-up, in cabaret or even on stage, which require no props what-so-ever. Read the book and hopefully you should never be caught off guard again!

STEPHEN ABLETT
June 20th 2006

www.magicmystery.co.uk

CREDITS

Let me start by saying that twenty of the effects in this book are my own original creations. They were originally conceived by my own hands (pun intended).

The other effects have been tweaked in some way to improve upon the basic trick / gag and transformed into an actual magic effect. A good example of this is the removal of the thumb trick.
This is well known to certain individuals as a quick gag, but is never performed correctly to fool anyone. With my performance, the key to the effect is getting into position and out of it so that the audience is convinced the same thumb is used throughout the trick. Only when performed correctly are people amazed. I created the handling which allows the magician to get into position cleanly (by rotating the hand). Without this, it would not be a feat of magic.
The basic removing of the thumb is a very old gag, and cannot be credited to anyone.

That is a problem with many of the effects in this book. How can anyone claim the rights to bending your finger?! We all do it everyday!
How can tapping someone on the back, standing on your toes or turning your hand possibly belong to anyone, since they are all gags hundreds of year s old, that were never meant to be magic, but jokes.

With the current level of technology, many effects such as the Balducci Levitation have been credited to certain people. Balducci performed the trick on television, but he never invented it. He was interviewed by Paul Harris regarding the effect, and he said that it was shown to him by a circus friend. The true originator of the effect is unknown. But because he performed the trick on television, he has been given the credit.

The same goes for tricks like the Twisting Arm Illusion, which many credit to David Blaine, because he performed it in his magic specials. He supposedly got it from David Copperfield who performed it on TV, but it was released on video by Meir Yedid, who got the effect from Shinkoh, who got the effect from a Trapeze artist in the circus.
Most magicians will credit the trick to Meir Yedid, because of his wonderful video that goes into describing how it works. He goes through several methods, performance tactics and additional features such as sound effects that bring the illusion into a whole new category of magic.
I strongly recommend you purchasing his DVD, Which is available from his website at www.mymagic.com
The explanation in the book is simply my own presentation and method, which is slightly different to the one shown in his video. You really need to buy Meir Yedid's video / DVD to fully understand the techniques of getting into position and the mechanics of how the trick works. PURCHASE IT!

On Meir Yedid's products, he has a DVD out called 'Finger Fantasies'. The act is amazing, and has earned him an invaluable reputation in the industry. However, none of his tricks are in this book!!!
There are several reasons for this; firstly his act requires props (fake fingers & a knife) which go against the rules of the book. They also require a certain amount of

finger dexterity, which you can train your body to do. However, my fingers are short and muscular which means I cannot do most of the effects he can. I wanted the book to feature tricks that everybody can do, regardless of what size fingers you have. Still, it's an excellent video, and with enough practice you can perform a whole new selection of tricks that he shows in his routine.

Psychokinetic touches is another trick of controversy, It was originally released as a small booklet by Banachek, who credited the trick to Milbourne Christopher, who got the effect from a fake psychic called Archille D'Angelo, way back in the 17th Century.
The version in my book is simply my own interpretation, which I call 'Animal Aura', however if you like this effect, I strongly recommend you purchasing the booklet by Banachek. It has the true performance as it was meant to be performed within it and goes into a lot, lot more detail regarding the psychological reasons for why the trick works. As a true magician, you should look at everybody's routines to get a full understanding of the mechanics of a trick, so that you know that your performance is the best of them all.

I would like to say a big thank-you to Andrew Mayne, who not only responded to my e-mails with help in the research, but allowed me to use one of his effects which I feel is amazing, the finger through cheek.
He has a book out called 'Body Morphin', available at www.shockmagic.com which has several other effects, fully described with photographs. I strongly recommend you purchase the book, along with his DVD 'Shock Magic', which has some excellent effects demonstrated within it. All his DVD's are excellent value for money.

I want the magicians in the audience to understand that I spent over a year researching the origins of some of these effects, and I got nowhere. I sent e-mails to almost every big name in magic to request permission for the effects (Even though they were simply the performer, credited with the trick). Some responded, while others did not. But all my research concluded that none of these tricks really belong to anyone. They are as old as time itself, and don't belong to anyone.

This book is intended as a reference guide for magicians, for tricks without props. It is not designed to make profit, and as such is perhaps one of the cheapest magic books available. I have made no money from any of the sales, and the little you pay to obtain the book simply covers the cost of the computer and cameras it took to write the book (which are still a long, long way to being paid for).

My hope is that the book is simply a magician's guide, an encyclopaedia of all body magic effects so that we can look at it as a resource for the future.

I hope I haven't offended anyone too much by not crediting someone, I simply didn't know who to credit! Magic is meant to be fun, and hopefully this book will help others experience more happiness than ever before.

RULES OF THE BOOK

1. No Props. Including pens, paper, notes, coins, cards, dice, rabbits, calculator, chalk, gimmick, or any other item not natural to the environment that an impromptu performance would be in.

2. What is allowed is the floor, or a wall, any part of the human body, or any form of natural clothing, such as trousers or jacket. Clothing might be considered a prop, but the trick is not with the clothing itself, only as a tool which is utilized to help create the illusion.

3. No Confidantes, no stooges or secret helpers. No assistants or stage hands.

4. All the tricks can be done impromptu, in cabaret, on the street or on the stage.

5. You may use members of the audience, or the spectator (s) to help perform the trick, as they are the subject the trick is targeted for. However, they have no prior knowledge of the effect they are about to perform.

6. The trick must be fun and entertaining.

7. Everybody can perform the tricks, not just those special people that are double-jointed.

8. The tricks must be practically safe to do, which means certain Body tricks will not be included amongst this collection. Any trick which requires you to press someone's eyes, or touch a nerve to stop them from being lifted are examples of this. There are several tricks to putting people to sleep which require cutting of someone's oxygen flow. Those types of tricks will not be explained in this book.

9. They must be practical to perform live. This is important because several supposable Body Tricks have been shown on Television; however they were TV only tricks, dependant on restrictive angles. In a live show, you would not have those same liberties.

THREE GOLDEN RULES

1. Never give away the secret

 Otherwise, the power of the effect is gone, and not only will the spectator feel cheated that they were fooled into thinking you could perform a miracle, but they will hate you for it. Any leverage you believed you would have gained by revealing the secret will last a mere few seconds, and will be instantly forgotten about as soon as they know how it's done. If you had kept the secret, they will forever be astonished by the effect.

2. Never perform the same trick twice

 The first time a spectator sees an effect, they are watching to see what will happen, to be amazed and entertained. The second time, they are trying to work out how it has been done. When their focus has changed, they may see the secret. This will not only destroy the trick for them, but they are usually cruel enough to spoil it for others as well, and reveal the secret to everyone they see. Ruining your act, and destroying the trick for anyone at the event who has yet to see the effect. Avoid doing a trick more than once; they have already seen the effect, how will performing it a second time be any different? There isn't any reason to do this, and it can only be disastrous for the performer.

3. Practice, Practice, Practice!

 Wait until you have perfected the effect before performing it. To perform a trick un-prepared will most likely reveal the secret and make you look like an idiot. Only when you are confident that you can perform the trick effectively should you try it on real spectators.

Try performing in front of a mirror, and then to family members.
Don't show your friends until it's a little more polished.

Ask for feedback on what trick was most effective, and what was not. Discover which tricks they liked the most, and which tricks they did not understand.
Everybody performs differently, and so some of these tricks may not suit your particular style. Therefore, the audience may not understand the effect you are trying to achieve, not because the effect didn't work, but because your style of performance did not allow them to imagine that you were capable of performing such a feat.

Pick the tricks that suit your character the most. If possible, adapt them to fit a unique way of performing, which applies only to you.

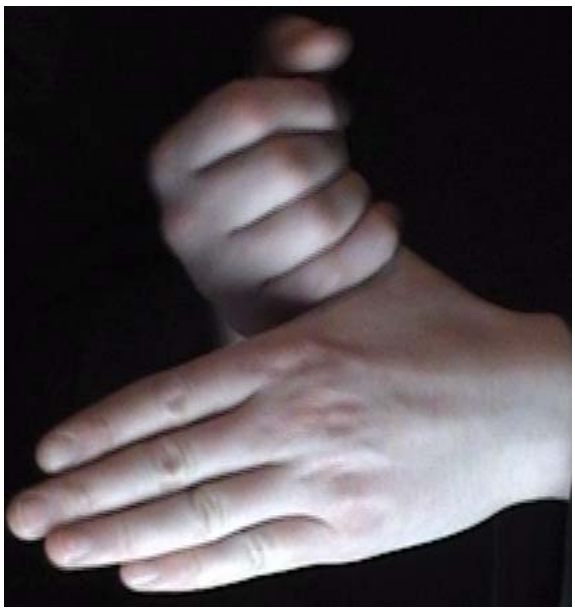
CHAPTER 2:
TRICKS WITH YOUR THUMB

MOVING THUMB

Effect:
You remove your thumb from your hand and show it to the audience, before restoring it back to normal.

Method:
You use the thumb of the right hand to imitate the left-hand thumb.

Performance:
Hold out your left hand with the palm towards you, fingers stretched out and have the thumb sticking upwards.
Bring your right hand to your left and wrap it around the left thumb, holding it in a fist.



Now rotate the right hand, releasing the grip on the left thumb.
Simultaneously bring the left thumb into the palm of the left hand like so:



Curl the right thumb in-between the index and ring fingers of the right hand so that the tip is sticking out.



So it should look like this:



This should all be performed while the hand is rotating, so that once it has turned 180 degrees the right fist is resting on the top of the left hand. Like so:



To the spectator, you have simply taken a grip of the left hand thumb which has remained in sight the entire time.

You can now shift the thumb down the hand, and down the arm itself.



If desired, you can also pretend to pull the thumb off the hand.



To restore, simply bring the thumb back to its original position taking the place of the left thumb, and reverse the rotation bringing the left thumb back up into the right fist. Now slowly open the right hand to show the left thumb inside, which helps the illusion that it was the left thumb all-along.

Variations:
Earlier versions of the trick had you simply making a fist. The protrusion of the thumb is a new extra that adds extra realism to the effect.

RESTRAINED THUMB

Effect:
The spectator is shown that they can manoeuvre their thumb into their palm with ease. The magician then makes one small change, and suddenly the spectator can no-longer move their thumb as they could before.

Performance:
Hold out your hand and place your thumb into your palm. Then let it back out again. This should be easy to do.
Now place your fingertips onto your shoulder, or under your armpit. Now try and move your thumb into your palm again. This time however, you will fail.

Method:
When bending the arm into these positions, its stretches the muscles attached to the thumb. Therefore the thumb can no-longer bend as it has nothing to pull on.

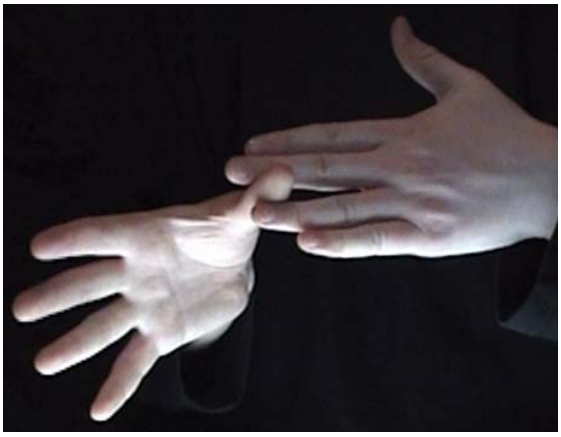


STRETCHING THUMB

Effect:
You apparently make your thumb stretch to double its size.

Method:
What the audience believes to be the right thumb is actually the tip of the left thumb. When pulled away from the hand, it seems to grow in size.

Performance:
Show the right thumb by placing it in-between the index and ring-fingers of the left hand.



Now curl your left hand into a fist, around the right thumb. While simultaneously releasing the thumb from in-between the fingers and allowing the left thumb to protrude in the same location.

The audience believe they are seeing the right thumb in-between the left fingers, where it is actually the tip of the left thumb.



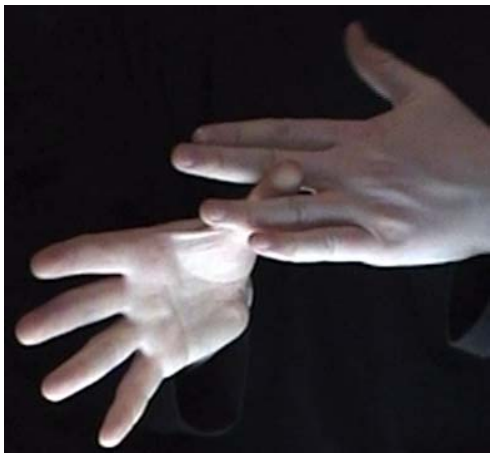
In this position you now twist the left hand and move gradual upwards, which creates the illusion that the thumb is growing in size.



Don’t go so far that the right thumb leaves the fits, keep the tip of it hidden inside at all times.

When ready to return to normal, bring the left hand back down onto the thumb while simultaneously releasing the left thumb from in-between the fingers and re-inserting the right thumb in its place.

Then, you can open your fingers from the fist and show the right thumb in its original position. Increasing the idea that the same thumb was used all-along.



Variations:
Try biting the tip of the thumb and yanking it upwards with your teeth, for an added effect.

With practice, you can slide one thumb over the other when swapping the thumbs over in the fingers for a cleaner looking switch.

THUMB OFF

Effect:
The magician pinches his thumb and wiggles it. Upon which, he pulls it off his hand and drags across his own finger. Moments later, he returns it to the stump where it magically restores itself.

Famous Connections:
This trick has been performed throughout the ages, most recently it was performed by 'Teller', from 'Penn & Teller', on the Fear Factor 2002 Celebrity Special.
It has also been performed by 'Dan Harlan' and 'Meir Yedid' in their videos and on their Television Appearances.

Method:
The right hand thumb takes the place of the left hand thumb.

Performance:
Pinch the Left thumb with the Right thumb, forefinger and index fingers and show the Thumb to the audience. Have the right ring and pinkie fingers curled into the palm of the hand, and try to keep them there throughout the trick.



Rotate the left hand, using the thumb as the pivot point, in a stationary position. When the fingers of the left hand rotate to a flat position, start to bring the hand back down. It is at this moment that you perform the move to get into position. (So the big movement on the left hand rotating hides the small movement of exchanging the thumbs).

In one swift motion, curl the right thumb into the palm and bring the two fingers over the thumb so that it protrudes between them, like so:



Simultaneously, fold the left thumb so that the tip goes into the palm, but the base remains in view.



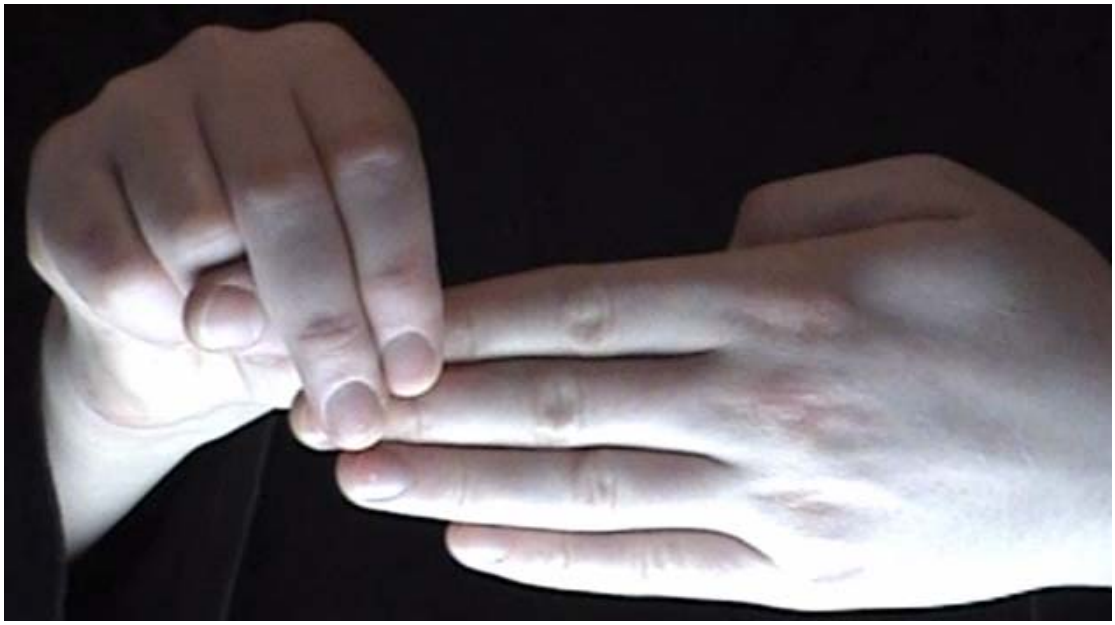
Both of these actions are done at the same time on top of the left hand. It should match up, so that the two thumbs meet together like so:



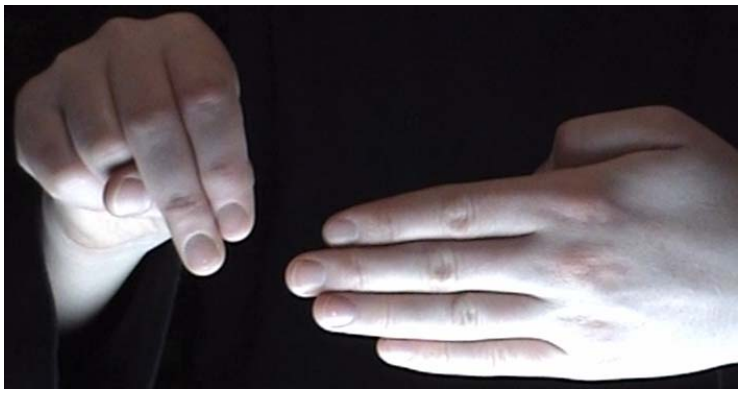
Cover the gab, where the two thumbs meet with the two fingers (Right forefinger and index finger) to create the illusion that it is just one thumb.



Wiggle the thumb to prove it is real.
When ready, keep the thumb wiggling, and slide the right hand over the left forefinger, supposedly separating the thumb.



If wanted you can remove the thumb off the hand altogether.



To restore the thumb, return the thumbs so that they are next to each other and rotate the right hand into the body, bringing the right thumb out-of-view. The two right fingers are dragged over the left thumb, which simultaneously pops back up over the hand and is pinched with the right fingers and thumb once again.

This puts you back into a similar position as in the beginning and helps create the illusion that the same thumb was used throughout the trick.
Upon which, let go and show the thumb has once again been restored.

Variations:
Earlier versions of this trick had the ring and pinkie fingers hanging over the hand, creating a visual obstruction. By tucking them into the palm, you create cleaner and more visual illusion.

Keeping the stump of the left thumb in view is another new twist, which helps perfect the trick.

The wiggling of the thumb is also a new feature, which helps the audience believe it is a real thumb.

THUMB THROUGH EAR

Effect
You push your thumb through your ear, and show it going through. You then remove the thumb and show the ear unharmed.
You can then repeat the trick on the spectator's ear!!!

History
This effect was an old Japanese schoolyard trick. Harry Anderson has been known to have this effect in his impromptu repertoire. Previous explanations of this effect have been difficult to understand, and none of them had photographs to explain the set-up. After experimenting, I came up with the following presentation of achieving the effect.
What really sells the trick though is performing the trick on the spectator, which is a great edition to this trick.

Method
The secret lies in the flesh of the ear, it can be manoeuvred and manipulated to go around the thumb, yet still look normal.

Performance
Pull on the ear and show it to the spectator. Then turn your head, so the ear is out of sight of the spectator, behind the head.



Place your hand above the ear against the side of the head, with the palm facing outwards. The thumb should be in front of the ear, with the knuckle joint resting in it.





Clip the top flesh part of the ear between the thumb and forefinger. Keep it in this position throughout the trick.

Rotate your palm downwards so that it is parallel with your face. Bring your index finger down and use it to pull up the bottom flesh part of the ear and wrap it around the thumb.



Use the finger to cover the small gap between the two parts of the flesh, and where the thumb enters.

It should look like the thumb has penetrated the ear.



With practice, you can manoeuvre your hand to create some different, more visual presentations.



Wiggle the thumb to show it is real.

When ready to remove the thumb, snap your hand backwards behind the ear, and make sure the fingers are out of the way, and the thumb is practically pressing against the back. It will look to have exited the ear, and restored it simultaneously.



Tips
Use your left hand on your left ear, or right hand on right ear.

When practicing, you can use the other hand to help manoeuvre the flesh into position. In time, it will become easier for you to do it with just one hand.

Practice in front of a mirror until you have the right hand positioning.

Variations
Some people have very large thumbs which make this trick difficult, therefore included below is the finger through ear trick..

Spectator's Version
When performing the trick on a spectator, the technique is the same. Keep your right hand to their right ear etc.
Ensure you know the moves fluently and try not to cause them any pain.

If you have a Polaroid camera available take a picture for the spectator to keep, or have a mirror nearby.

Also, check that the spectator is not wearing a hearing aid first as they are expensive to get fixed!

CHAPTER 3:
TRICKS WITH YOUR FINGERS

CHOMP

Effect:
The magician is sucking his finger, when suddenly he bites down with his teeth and tears his hand away from his mouth; showing the finger is missing!
He swallows the finger and allows it to pass through his body before it re-appears on the hand.

Method:
You curl your finger over, and mime the actions to create the effect.

Performance:
Start by sucking your right forefinger. Remove it from your mouth, look at it and then suck on it some more.



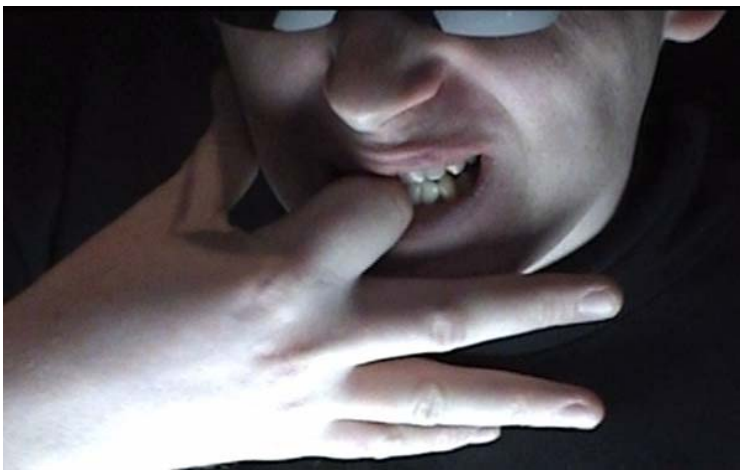
Remove it from your mouth again, and upon going back to the mouth for the third time, quickly fold the finger over into the hand at the knuckle, and only slip the top of the stump (the knuckle itself) into the mouth.



At speed, the audience will believe your entire finger is inside like it was before.



Now pretend to bite the finger, and slide your teeth over the skin to create the visual impression of the finger being bitten off.

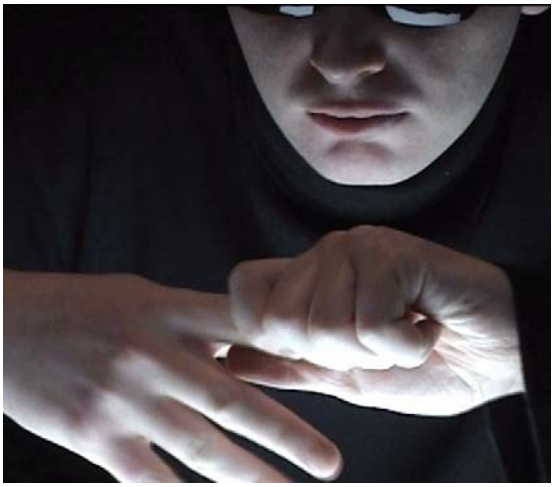


Tug at the finger as if it was still attached by a few nerves, and tear the hand away from the mouth. Keep you teeth closed and your mouth open to continue the illusion.



Pretend to swallow the finger. It can help to create some spit (salvia) in the mouth, and to swallow that, as it makes the movement in the throat of something being swallowed (which the audience will believe is the finger).

To restore the finger, cover the knuckle with the left hand and twist the hand. Straighten out the right forefinger, and slowly pull away the left hand, as though the finger were growing back as you pulled away.







EXTRA FINGER PRODUCTION

Effect:
You and your spectator interlock your fingers. However you seem to have a spare finger left over, while they do not.

Method:
While the spectator interlocks all 4 fingers, you are secretly able to interlock 3 fingers leaving you with a spare finger.

Performance:
Place both hands in front of you and interlock all the fingers on each hand like so:

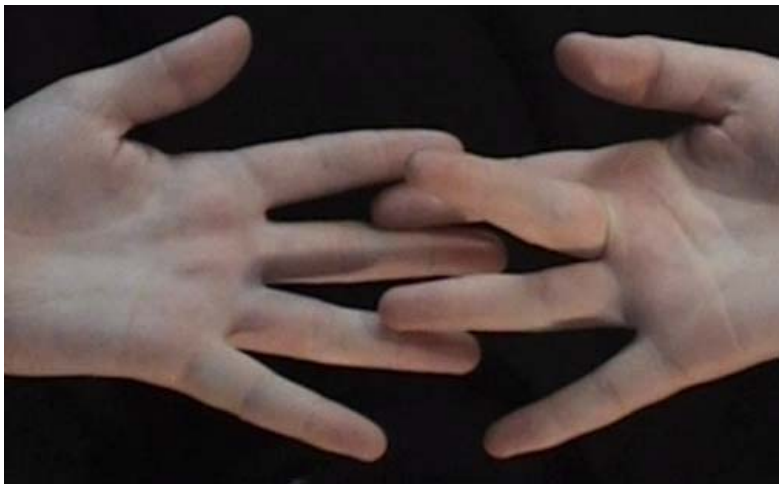


Then turn your palms away from yourself, to allow the spectator to see all the fingers are interlocked. Get the spectator to do the same.



On the second attempt, the spectator will do the same.

On your second attempt however, you lift your index finger on the right hand and insert the three remaining fingers in between the three gaps in the left hand.



Lift the fingers over the back of the hand.





The fingers still look to be interlocked as normal from the back, however in the front there is now an additional finger!

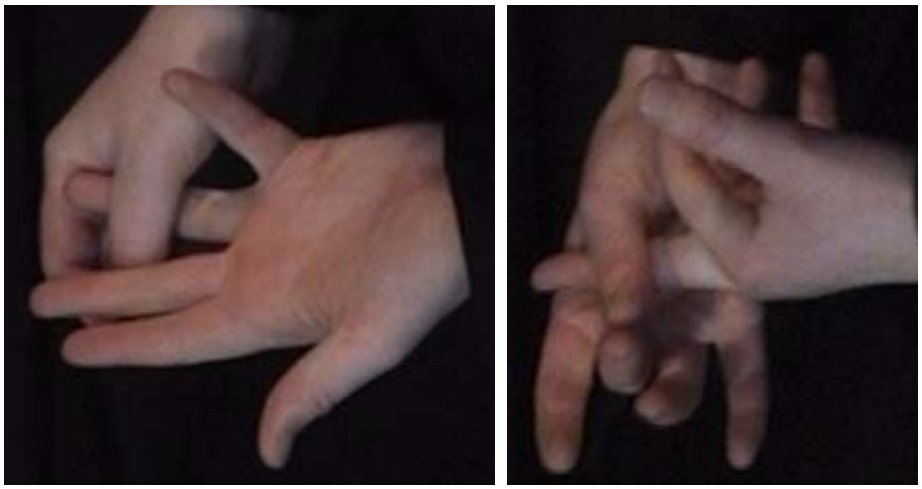


I utilize this trick not only as an extra finger production, but also as a levitation trick. I place an object into my hands and using the extra finger, I lift it into the air. When looking down from above, this is a very effective impromptu levitation.

FINGER CRACK

Effect:
You apparently snap your fingers with a loud crack, and yet come to no harm.
You then move on to snap the spectator's fingers!

Performance:
Wrap your right thumb over the ring finger of the left hand.



Make sure your right fingers reach under the hand, and bring the thumb and finger together.
Now simultaneously pull your finger downwards, while clicking your fingers. The sound effect will make the impression of your fingers being cracked.

This can then be repeated on each finger.

To conclude the effect, you can take the spectators hand, and perform the effect again. However, remember to practice this, as the hand positions of a spectator are different to your own, and how you place your fingers for the crack might vary.

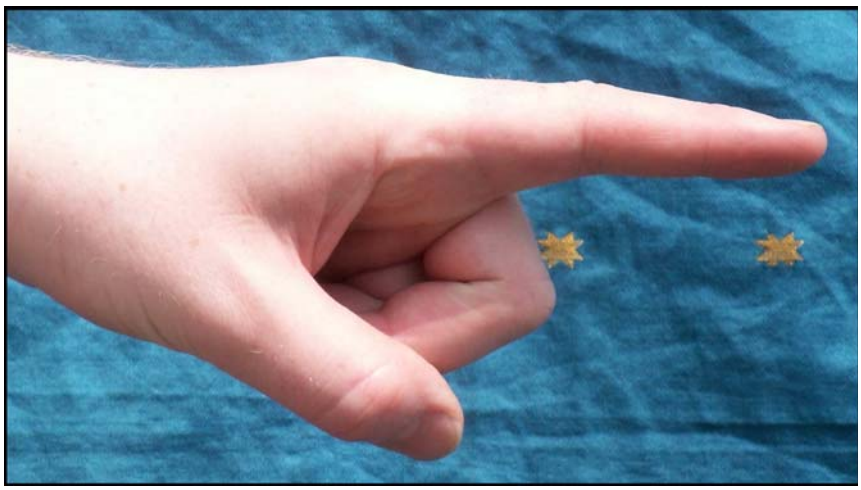
FINGER STRETCH

Effect:
The first finger physically grows in size, in full view of the spectator, and clearly shown in comparison to the other fingers around it. It is then pushed back in, and returned to normal.

Method:
This two-part trick incorporates two minor tricks into a full-blown miracle. It utilizes visual perception to create the effect.

Part 1

Hold out your left hand, side on to the spectator with just the forefinger out-stretched and the others curled into the hand.



Bring the right hand up to the left, and with the palm towards the hand, place the protruding left forefinger between the right forefinger and index fingers of the right hand.
The other fingers of the right hand remain outstretched, and hide the rest of the hand.



Move the hand over the finger back and forth in continuous motion, slowly bringing the hand further back towards the left wrist with each gradual movement.
It will look as though the finger is physically growing in size.



FINGER STRETCH - PART 2

On the right hand, cross the first and index fingers, so that the index finger is going over the top of the first. Then place the forefinger of the left hand inside the very small gap where the fingers meet.



The nail should be completely hidden under the right index finger.



Because the tip of the first finger is in a direct line with the tip of the other hand, it will look like one long finger.
Ensure that the other fingers are outstretched, so that when seen in comparison, it looks to have grown a considerable size.

To restore:
Bring and rotate the hands upwards, creating movement, which allows you to remove the finger from the gap, and immediately turn your right hand into the finger and pretend to push the finger back in. You then remove the hand and show the finger has returned to normal.

Variations:
Incorporating the two effects adds an additional element which really makes this trick work. However, they can each be performed separately if wanted.

FINGER TEST

Effect:
You can make your fingers touch, however the spectator will fail.

History:
This effect is famous in hypnosis circles, as a trick to try and fool the subject into believing they are hypnotised. It was seen being performed by 'Max Maven' on the Best of Magic TV Show, along with Richard Osterlind in his video series.

Performance:
Extend your arms away from your body, as far away as possible. Extend your index fingers so that they point at each other.

Now slowly bring your hands together and make the fingers touch each other at the tip. That's the easy part.

Now instruct the spectator to put his hands the same way, and on your command, he is to attempt the same move. Once he is setup, shout 'Go', in a firm, demanding voice. This will put them under a little bit of pressure, and their reaction time will speed up. Because they are going more quickly, it will greatly reduce the chance of them being accurate. Nine out of ten times they will miss.

After their first attempt, challenge to make it a step harder by performing the effect with one eye closed. They will find it impossible as we all require both eyes for proper depth perception.







FINGER THROUGH CHEEK

Credit:
This trick was contributed by Andrew Mayne, and was kindly included in this collection. He has done some excellent work, and has many excellent publications of his own. For a video demonstration of this effect, and further insight on how to utilize this illusion to its fullest, check out his DVD 'Shock Magic', which not only include this trick, but several others as well. It is highly recommended.

Effect:
You take your finger and stab it through your cheek into your mouth. You then remove your finger and show the cheek is restored.

Method:
Pulling on the skin, and upper lip, you surround your finger with the extra flesh. To the spectator it will look as though the finger is going through the cheek, when it is actually going through the corner of the mouth.

Performance:
Open your mouth, and using your thumb and fingers grab a corner of the top lip, and pull it forwards away from the face. The thumb should be on the inside of the mouth with the fingers on top.



Choose a finger on the other hand (Either your index or pinkie - depending on the size of your hand) and stretch the side of your mouth back towards your ear, as far as you can, like so:

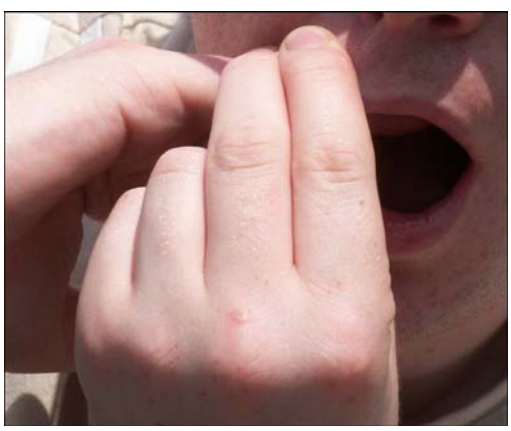


Do not pull so far that it hurts, just enough so that you feel a mild discomfort.

Now slowly push your finger into the mouth. To the audience, it will look to be passing through the cheek itself.



Angle the finger so that it goes under the thumb, and into the space of the mouth.





From a spectator's point of view, it will look as though the finger has penetrated the cheek.

Wiggle the finger to show it is real, before removing the finger from the mouth. Upon which, lower your left hand, releasing the lip.

Then once your hands have cleared away from the mouth, bring one of them back up to the cheek, and rub it as though it were sore from the effect.

FINGER THROUGH EAR

Effect
Similar to the Thumb through ear, the finger visually penetrates the flesh through an imaginary hole.

Performance
Place the forefinger of the left hand to the left ear.
Pinch the top flesh part of the ear between the forefinger and index finger and curl it downwards in front of the ear.




Use your left thumb to push up the bottom flesh of the ear and tuck it under the index finger.

The top and bottom of the ear should be wrapped around the forefinger like a hotdog.

In this position, it will look like the finger is going through the ear. Wiggle the finger and act as though it was stuck inside. Tug on the ear a few times.

To remove, snap the hand backwards, releasing the ear from the grip and keep the forefinger extended, as though it has been pulled out and the ear has magically healed.




FINGER THROUGH FINGER

Effect:
You hold out your two forefingers, and magically pass one right through the other!

Method:
This is a variation of a trick I invented called 'Paper-Cut', which is an effect where a playing card passes through the finger, like a guillotine. I discovered the same effect can be obtained with the two forefingers.
The secret is that one finger is on the side, while the other finger is flat. To the spectator, this looks normal and even more impossible as fingers don't bend on their sides. However, it is the stiffness of the turned finger which allows for a visible penetration.

Performance:
Hold out the left forefinger, with the other fingers curled into a fist. Have the bottom of it facing the floor, with the nail up-side.
With the right hand, extend the forefinger and curl in the other fingers to make a fist like the left hand. But rotate the wrist so that the nail is facing the spectator and the underside is facing you.

Now place the right forefinger about two inches above the left. The right top knuckle-joint should be hovering over the left bottom knuckle-joint. Show that the fingers cannot pass through each other by tapping them together a few times.

Now bring your right hand down suddenly on top of the left finger. The right forefinger will hit the finger, slide around it and bring itself back into the original position. When you stop your hands, the right finger will be under the left finger, and in the same position as it was on top. It will look to have passed through the finger!

It helps if you angle the strike in a diagonally motion, as it brings the finger further under the other finger after the penetration.

Try to keep your arms and hands still, so that nobody suspects your hands are somehow doing the trick, and don't bend your fingers, keep them stretch out throughout the entire time.

Make the pass-through a sharp, fast direct movement. If possible have them look from above.

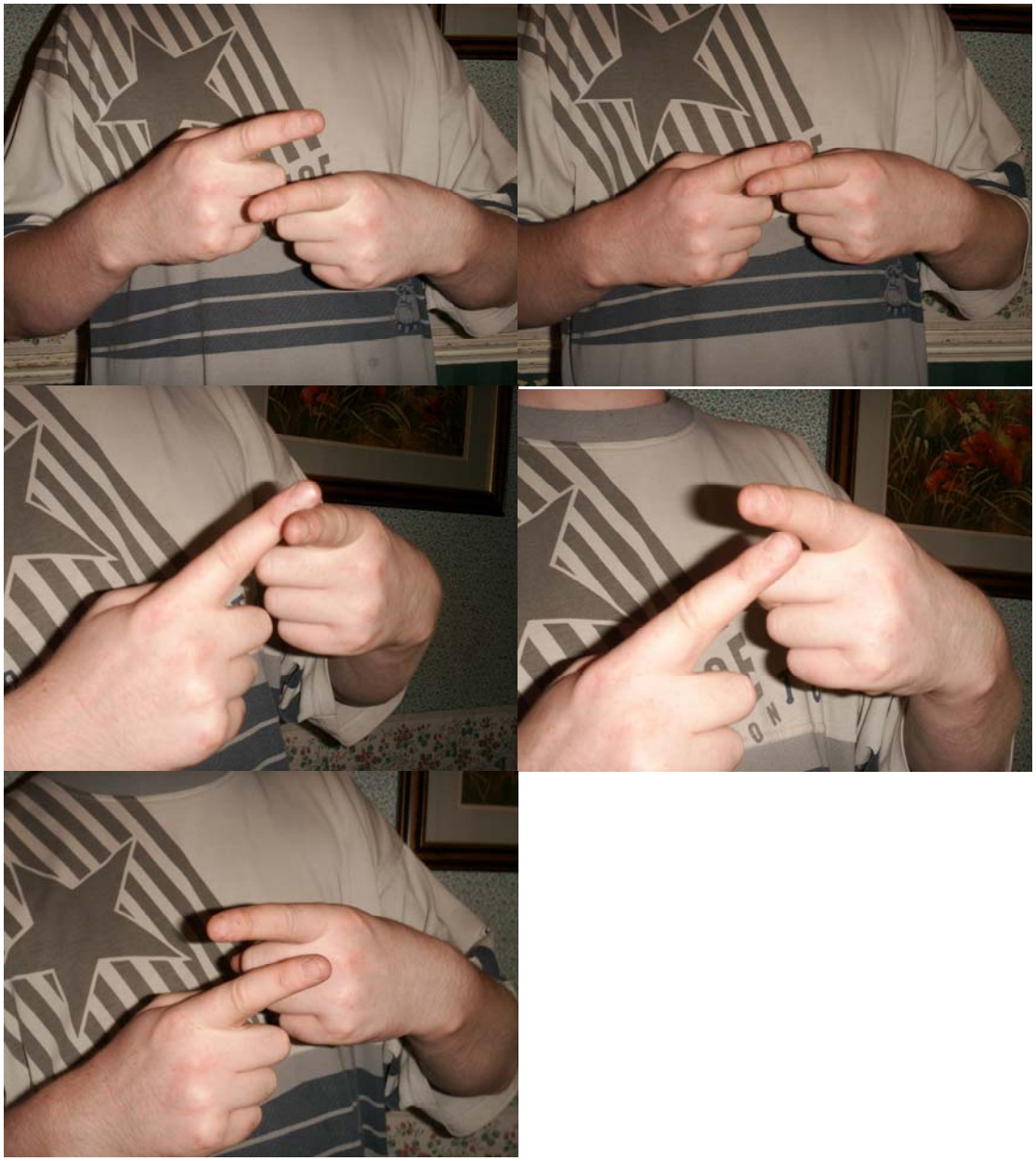
Performance 2:
Have the spectator hold out their own finger, and pass your finger through theirs using the same method as above. Because the trick is happening in their own hands, it increases the dramatic effect.

Performance 3:
The slow-version of this effect uses an entirely different method.
You are going to use the right index finger for the penetration. When ready to penetrate you curl the finger into the hand while simultaneously extending the right

ring finger underneath the left forefinger. To the spectator, they think that only one finger is used throughout the trick, when you simply switch fingers.
When this switch is done in one swift motion it is unnoticed, and so the trick can be performed slightly slower.
The beauty of this version is that the hands remain close-together helping the visual impact of the trick. However it should not be repeated due to the increased chance of being exposed on a second performance.

Variations:
As mentioned earlier, this trick can be done with a playing card, or business card.

It can also be performed using a pen, or two pens passing through each other.



FINGER THROUGH TIE

Effect
You take your finger and push it through your spectators tie tearing a hole through it. You then drag it out, ripping it. However you give it a little rub and it is magically restores.

Method:
The trick is performed by using the tip of the index finger and the base of the first finger, cleverly masked so that it looks like one straight finger.

Performance:
Hold the tie between the two fingers.



Bring the tip of the tie over the first finger. The index finger should now be behind the tie, and the first finger inside of it. The tip of the index should be showing.



Align the fingers into one long line, so that it looks to be one long finger, penetrating the tie.
If these actions are performed in one fast swift motion, it looks as though the finger pushes right through the tie.



Now for the rip; push your finger to the edge, off the tie while simultaneously curling into the palm your index finger. When the hand stops moving away from the tie, there should just be the one first finger held out (The first finger).

To the spectator, this finger is the one that penetrated the tie.



Variations:
This trick can be performed on other forms of clothing or objects as well.

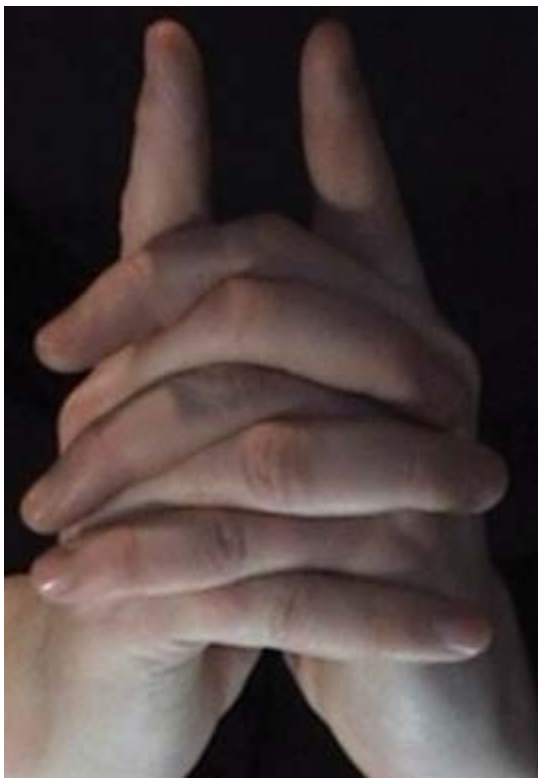
MAGNETIC FINGERS

Effect:
The spectator's fingers are drawn together, as if being pulled together with magnets.

History:
This effect has been performed by 'Max Maven' on the Best of Magic Television show, along with Dan Harlan and Richard Osterlind in their video series.

Performance:
Ask the spectator to interlock their fingers and raise their two forefingers so they are sticking up like a couple of towers. Keep them separated, about an inch apart.
Wave your hands over their hands as if using your influence to force the fingers together, as if being pulled by a magnet.
They will find that their fingers are slowly being attracted to one another. This is a natural reaction that the body does; only they don't know that!







MISCOMMUNICATION FINGERS

Effect:
After interlocking the spectator's finger, you tell them to move the right finger, but instead they move the left. This happens a few times until you say the magic words, and miraculously they are now able to move the correct finger.

Performance:
Instruct the spectator to lock their hands, in the same manor as in the trick: Hand Turn Up. Tell them to bring the hands up towards the face, like below.

Point to one of their fingers and ask them to move it. Because their hands are twisted, the left side of the brain sees the right hand in its place, and because of which moves the wrong finger. This can be repeated several times.
When ready to fix it, say the magic words and this time when you select a finger, touch it as you point at it. The sense of touch will re-establish the mental link to that finger and allow the spectator to move it.

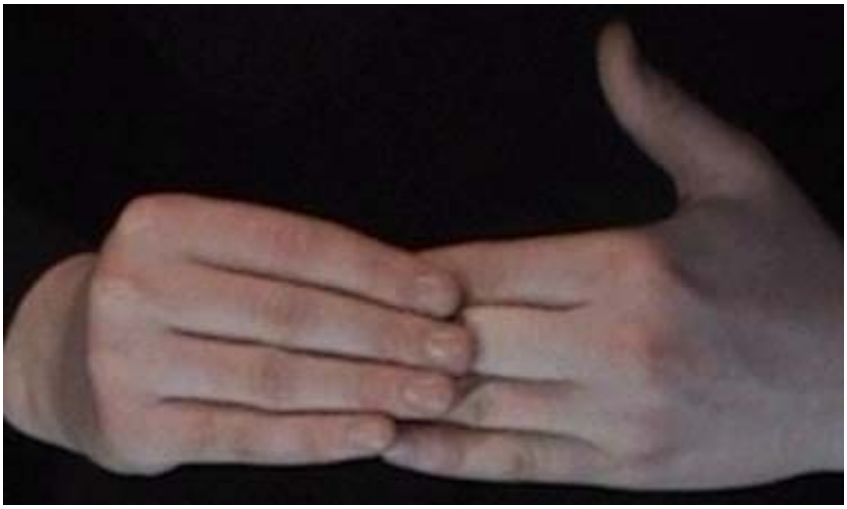


MISSING MID-FINGER

Effect:
You apparently pull your index finger off the hand, before restoring it.

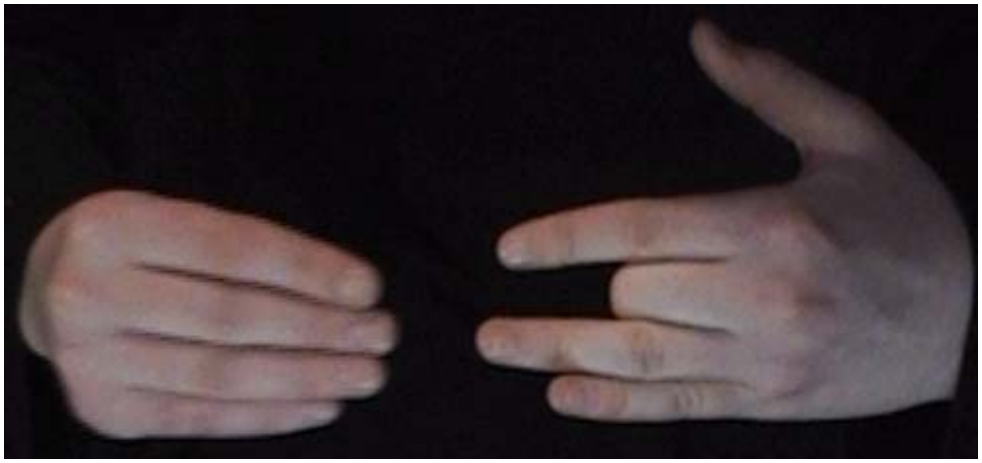
Method:
Bending over the finger and a visual perception illusion allows this trick to work.

Performance:
Bring in the right hand over the left hands fingers, covering them all for a moment.



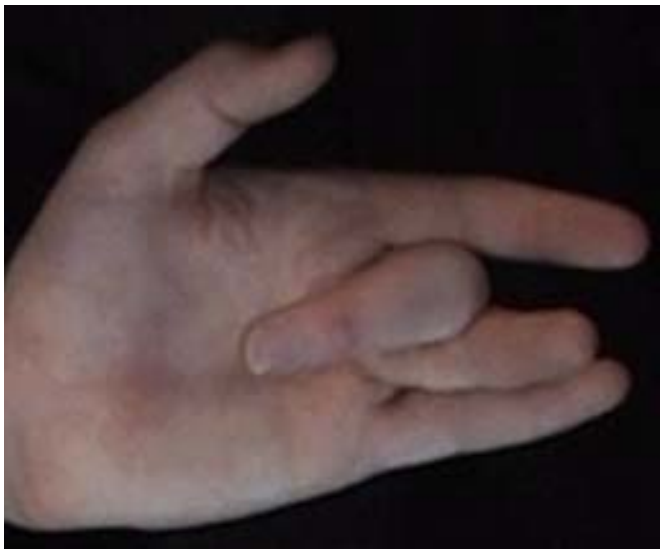
As soon as they are covered, bend the index finger at the knuckle into the palm, keeping the others fingers straight and together.

Pretend to pull the tip of the finger off the hand like so:



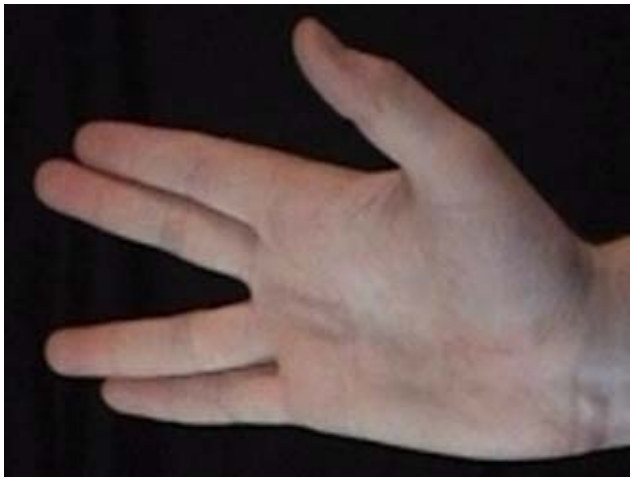
Act like you have the finger in the right hand and look at the finger, as though it were disgusting.

To show the finger, you simply turn the right hand (supposedly holding the finger), so that the palm is facing the audience, and while in motion you bend the right index finger into the palm like so:



Use your thumb to push down on the forefinger to try and close the other fingers together, and seal the gap. Only show the finger for a second before returning back to the original position, so as not to give the spectators enough time to work it out.

To show the other side of the left hand, turn it again to show the palm, and while in motion, quickly re-extend the index finger, and separate them into two pairs like so:



When flashed to the audience, they will only see the gap between the fingers, which they believe is where the missing finger was.

RING FINGER BOND

Effect:
The fingers of the spectator are positioned touching each other. You instruct that this is a lie-detector test. As you ask a question, they are to respond by separating a set of fingers. However when you ask the embarrassing question, they are unable to separate the fingers, exposing them at an embarrassing truth!

Method:
The Ring finger is closely connected at the bone to the index finger, and when in a particular position, will not separate like the others.

Performance:
Instruct the spectator to holds their hands like below, with the tip of each finger touching the tip of the other hand.
Instruct the spectator to curl over the index finger, so that the knuckles are touching.
Instruct them to keep the knuckles touching at all times.

As them an easy question, and instruct them to separate the thumbs. They can do this. Ask them another question and tell them to separate the pinkie. The third time they separate the forefinger, but on the final attempt, you ask them the embarrassing question, and to separate the ring finger, which they are unable to do.

Variations:
This is used in many ways, such as placing a married couples hands together, and showing that their love is unbreakable.

You can also perform the feet with just one hand, by placing it on the surface of a table like below.





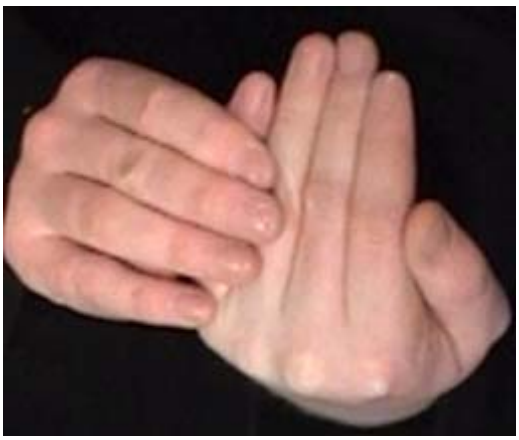


TELESCOPIC FINGER

Effect:
The left-pinky finger is shown the audience. The right hand then pinches the finger, and seemingly it sinks into the hand. Both sides of the hand are shown. Moments later it is pulled back up into position.

Method:
The finger is bent, but the actions of the other hand keep the tip vertical, to create the illusion of it remaining straight.

Performance:
Hold up the back of the left hand to the spectator and cover the pinkie with the fingers of the right hand.

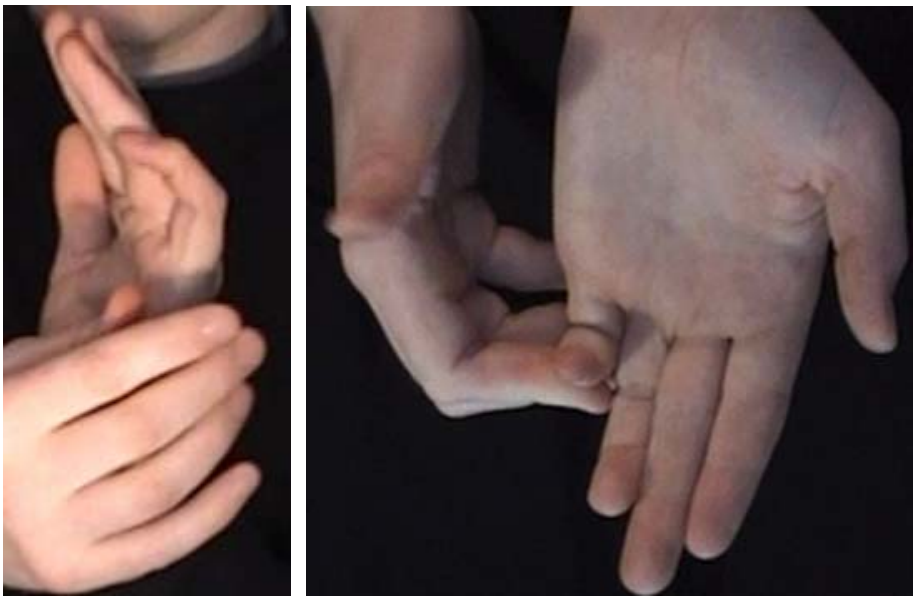


Now bend the left pinkie finger, bringing it downwards towards the hand. Meanwhile, the right thumb places pressure on the tip of the left pinkie so that the tip remains vertical while the base of it bends.

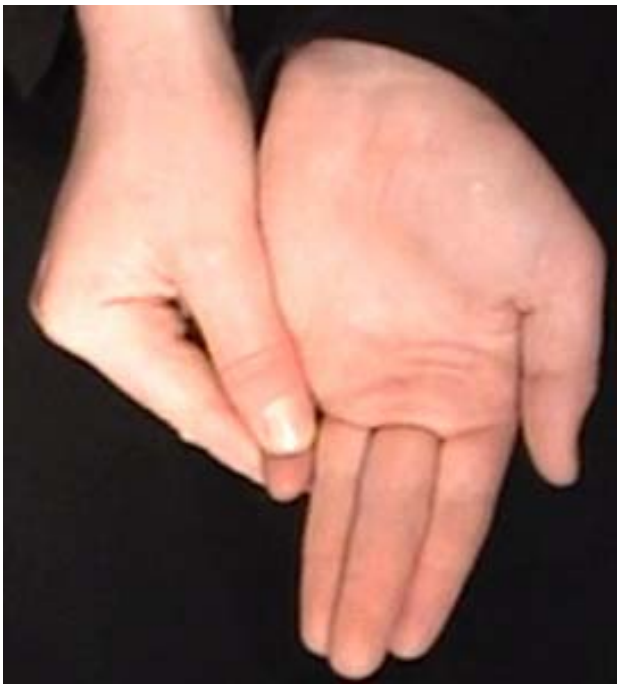
This creates the impression that it is being pushed into the hand.



The four fingers create cover, hiding the bent finger.



Using the Thumb as cover you can show both sides of the hand. The thumb hides the gap where the bend is located.



You can now return the pinkie to normal, and show it unharmed.

Variation:
Showing both sides of the hand is a new feature, which adds an extra element of deception.

I also show that the finger can be bent, but that it curls and points the tip to the side before I perform the trick. This helps create the impression that a simple bend cannot create the effect.

THREE FINGER MONTE

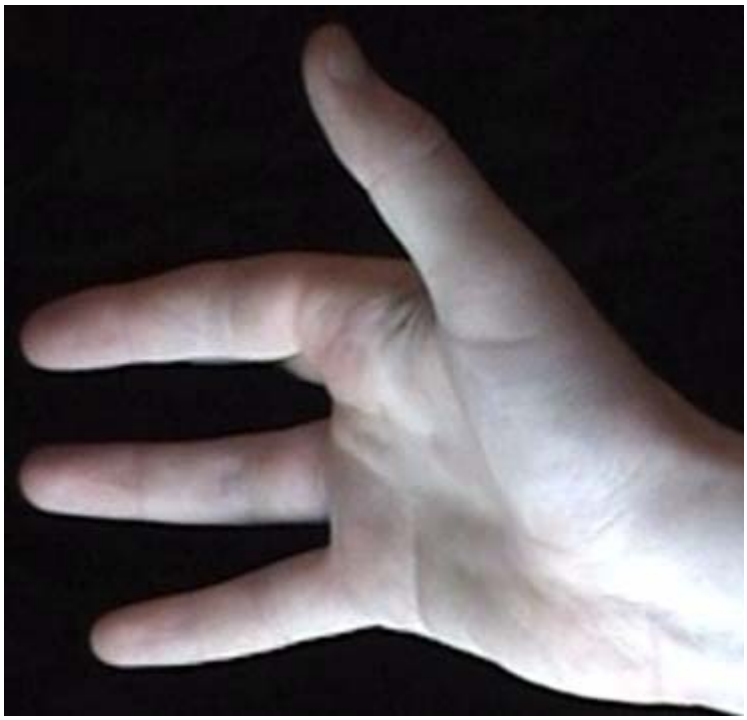
Effect:
The magician displays all four fingers on his hand. He shakes it for a moment, and suddenly it turns to three fingers.
He then shakes the hand in the opposite direction, and the finger returns.

Method:
The index finger is bent and hidden behind the forefinger. At an angle, it cannot be seen.

Show the hand with all 4 fingers.



Wave the hand up and down and while in motion, move the index finger to behind the forefinger.



This stretches out the skin and shifts the ring finger to the middle, creating the impression that you only have three fingers.





Curling the hand so that the fingers are further back to the wrist helps hide the base of the index finger from view.

Tilt the hand so that the wrist is forwards, but the fingers are as far back as possible to help add depth which enhances the effect.

Keep the entire hand moving up and down in a continuous movement. Just move up and down in a slow pace, so that the fingers can be seen but they can only see the three fingers that can be focused on clearly.

When returning back to normal, shift the direction of movement to left-to-right, and increase speed. Then just release the finger from its position and slow the hand down to show it has returned.

TWISTING FINGER TRICK

Effect
The magician grabs hold of one of his fingers, and twists it 180 degrees. He shows the spectator his finger, twisted around. He then twists it back and show all has returned to normal.

Method
You secretly switch the fingers so that the finger they see twisted is actually a finger from the other hand.

History
I was keen on creating a twisting finger trick since there wasn't already one available and I wanted a small illusion before leading into the twisting arm. I went through various methods, including fake fingers. But eventually came up with this impromptu version which I liked the most.

Performance
I perform the twist with my index finger on the right hand. The finger they see when twisted is actually the index finger on my left hand.

Lift both hands, palm outwards in front of you.
Insert your right index finger in-between the pairs of fingers on the left hand.



Bring your right thumb up through the middle of the bottom pair of left fingers and warp it around the left index finger. Wrap the right index finger downwards to so they make a circle together around the left index finger, gripping the finger.



No pretend to twist and turn the finger with this grip; however you just slide your thumb and finger over the skin.
Simultaneously, rotate your hand towards yourself and bring your hand downwards so that both you and the spectator are looking down at the palm of your hands.

During this movement, you right palm presses on the left index finger and pushes it backwards until it is hidden behind the left fore-finger.
While you do this, you will find that your right index finger will positioned itself in the space the left finger once occupied. Straighten the right finger so that it fills the gab and it will hide the finger behind it. Close the remaining fingers on the left hand so that they are tight together.

It will look as though the finger has twisted 180 degrees around. This is helped by the nail, which can clearly be seen in full view.



Show this for a moment, before rotating the right hand towards you, bringing the fist on top of the finger and hiding it momentarily from sight. Your right index finger will natural move from the location in the turn, and you will have a tight grip around the left index finger once again.

Pretend to untwist it as you lift your hand over the top of it, and then show it restored to normal.



VANISHING PINKIE

Effect:
You make your pinkie finger disappear. Displaying both sides of the hand, to prove it has vanished before returning it.

Method:
The pinky is tucked behind the ring finger, and then into the palm when showing the back.

Performance:
Bring your right hand to the side and palm outwards, show the four fingers to the spectator.
Reach up with the left hand, and cover the pinkie for a moment. Tug the pinkie so that it is behind ring finger, and apply pressure so that it remains in place.



Back-view:





Tilt the hand so that the bottom part (the pinkie) is further back to the top part. This helps hide the finger.

CHAPTER 4:
TRICKS WITH YOUR HANDS

BLUE VEIN READING

Effect:
The spectator names a number, which magically appears on the back of your hand, in the form of two blue lines, under the skin!

Method:
Freaky magic is always fun, and when I discovered this shocker I was eager to try it out. Essentially, the trick is a natural effect of the hands, when the arm is turned so that the fist is pointing towards the floor it makes the two nerves on the back of the hand fill with blood (I think) that makes them bigger and more visible under the skin. Because they are blue, it creates an eerie sensation to the spectator.

Performance:
I'm presuming that different people have different size hands, and on some people, there might be four exposed veins, or just one. I have two clear ones in the centre, and two faint veins on the sides.

The centre vein is always the fastest to show, so if the spectator says 1, I show them this vein to complete the trick. If they say 2, then I wait for both veins to show. If they say 3, I tilt my hand so that one of the side veins is visible, and if they say 4, then I show them all four veins.

Now the bottom of the veins branch out, like a tree, so I can now count the branches and get to the number that way. If they say eleven, then I show them the two veins side by side. So what-ever number they say I have a way of displaying that.
Your exact method will be different, depending on how your veins show through your hands.

To make the veins more visible, tighten the grip of the fist, and have the arm pointing directly downwards.

Variation:
Worms under the skin! Certain people have other parts of the body with exposed veins. (I myself have the upper-thighs). When pressed on, they become more apparent, but when that pressure is released they fade away. You can use these veins to imitate a worm travelling under your skin, and around your body!

Lightning strikes: while in the middle of a thunder storm, say your body is attuned to the weather and demonstrate this by showing the blue strikes on the back of your hand, as though it were a mark from when you were struck by lighting, not once but twice!

Demonstrate the lighting veins before doing the electric touch gag!

Variation 2:
If you bite the tip of your finger for about twenty seconds, you will find two small dents in the skin. After about a minute, theses turn into red marks. A similar prediction type effect can be used with these.

FIST FIGHT

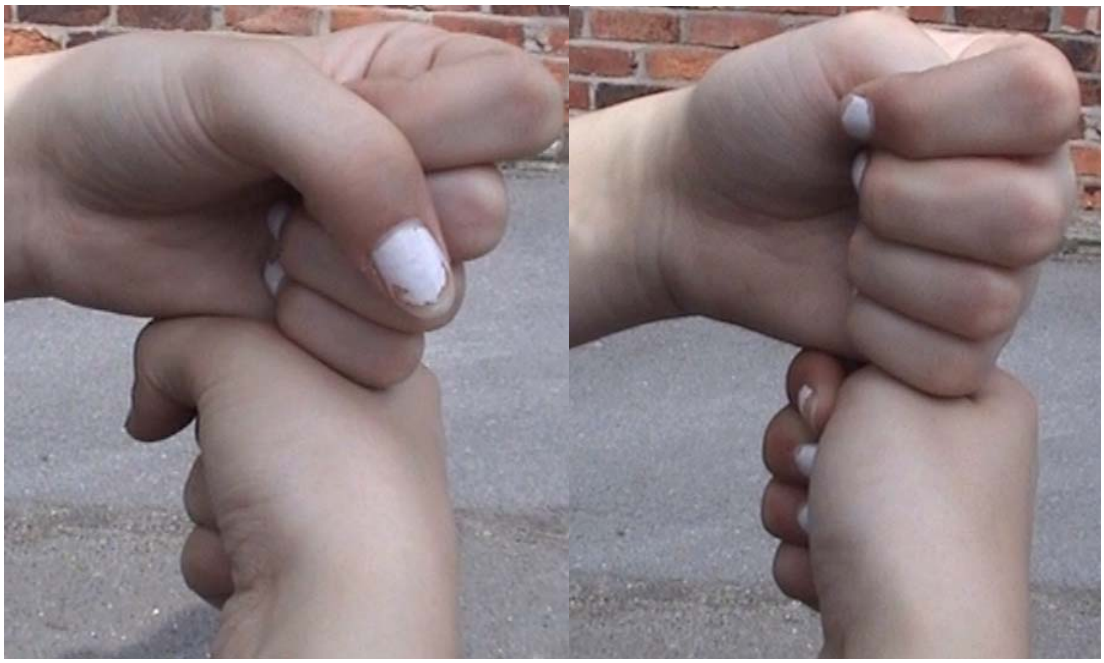
Effect:
The magician put both hands into a fist and presses them down on top of each other. A spectator is told to push the hands apart with just one finger on each hand, which does easily. The magician then removes all the strength from the spectator and upon trying aging, he find the fists impossible to move.

Method 1:
To keep the hands locked in place, make the fists with the thumbs inside of the fist. To make the hands slide off each other easily, have the thumb on the outside of the fist. Try it yourself; your hands are incredibly stronger with the thumbs on the inside.

Method 2:
Have the bottom hand thumb sticking upwards, into the top hand fist, like a key in a lock. Tighten the top hand fist around the thumb, and they will be impossible to move. Do this secretly, and remember to lower the thumb when separating. (I find it best to rotate the hands away from the spectator as I do this).

Performance:
Clench both your hands into fists and put them down; one on top of the other and ask the spectator to attempt and push the fists apart using just one finger from each hand. After he does this, pretend to hypnotise the subject, and take away his strength. Attempt the tricks again, however this time you utilize one of the methods described above. They will find it impossible to move.

You can then ask the spectator to place their own hands into a fist, and watch how they place their thumbs. If they do it the weak way (Thumbs on the outside), tell them to try and stop you from pushing them apart, but you can do so easily.









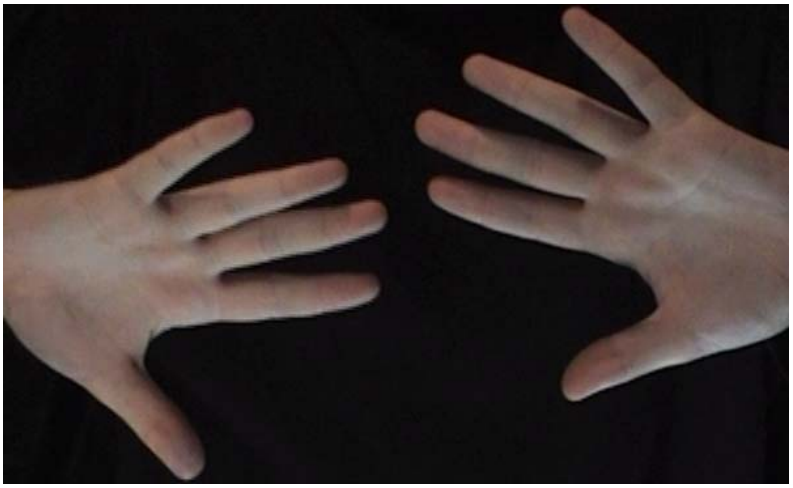
HANDS TURN UP

Effect:
The Magician and spectator (s) all cross their hands, and interlock their fingers the exact same way. On the count of three, they attempt to rotate their hands. However only the magician can perform this, the spectators are all stuck.

History:
This effect was performed by David Copperfield in his 'Tornado Of Fire' (2001) TV Special. It was also performed by Andrew Mayne in his video 'Wizard School'.
It was also performed by Lance Burton in a television special.

Method:
The magician performs a secret move that enables him to perform the effect.

Performance:
Demonstrate the following moves while you instruct the spectator to bring their hand in front of them, and to give them a shake.



Tell the spectator to stretch out their hands like a zombie. Then to turn the palms away from each other, so that they are facing away from everything.



Cross the right arm, over the left arm, so that the palms are now facing each other.



Interlock the fingers.



Tighten the lock.



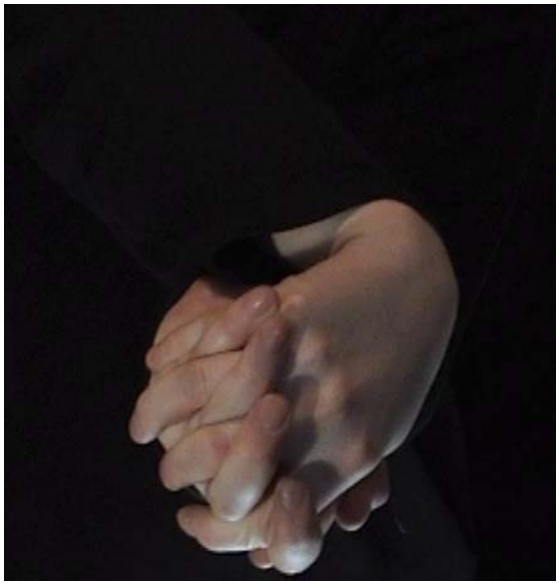
Now you and the spectator (s) should be in the same position. You however now have to perform the secret move.
Tell the spectator that both thumbs need to be facing the same direction. You demonstrate this by releasing you grip and pointing both thumbs towards the floor.



After a moment, you go to reform the lock, however you rotate the left hand 180 degrees as you bring the left hand back up to meet with the right.
You now reconnect the locking hands.



It looks identical to how it was before, but because of the secret turn, you can now turn your arms, while the spectator cannot.



Once you are in position, give it a moment for the spectator to forget that you just let go, then tell them that you are goint to turn your hands like a clock, so that the thumbs face 12 o'clock.
Count to three, and turn on three. You will be able to turn your hands, while the spectator will find themselves stuck.

Tips:
Move your arms from left to right, as if showing the entire audience. However the extra movement helps create misdirection when performing the turn.
Also, keep talking to the spectators, and reinforce the fact that they are to keep their hands tightly locked together at all times.

HAND CHOPPER

Effect:
One hand passes right through the arm of the other.

Secret:
A secret move where the fingers brush over the skin and position themselves into an identical position as before.

Performance:
Place your left wrist in front of you, side on with the thumb at the top. Place your right hand over that, so that the pinkie is resting on top of the arm, like a karate chop.

Tap your left wrist with the right hand several times and on the third strike, bring your arm further upwards and strike the arm at speed. If possible, slightly curl the hand, so that the pinkie is closer to the inside edge.

Because of speed, the fingers will naturally run over the flesh and spring back into position as it exits the other side of the arm.

The fingers will straighten themselves, and it will look as though the hand has passed through the other.

Tips:
The few taps you make will leave a red mark, which adds to the effect.
However, it will hurt after a while, so don’t perform the trick too much!











HAND-SNAP BACKWARDS

Effect:
The magician holds out his hand, his fingers outstretched. After a moment, his hand snaps backwards against the side of his arm, breaking every bone in his wrist. Moments later, it magically returns to normal.

Performance:
Roll up the sleeve on the right arm as far back as possible. (This isn't necessary, but will help the angle problem later).

Stand side on to the spectator, and lift up the left hand, which should be the arm closest to them.
Pull the left hand back into the sleeve, so you cannot see the hand.
Now with the right arm (which is out-of sight because you are on a side-view to the spectator) bring the hand to the end of the left arm, and bend the right hand into the left sleeve so that it looks like the hand of the left-arm.
With the right sleeve rolled up, it is smaller and less-visible, and the sleeve of the left-arm helps cover the right arm.
Keep your thumb tucked into the palm, out-of sight, and stretch open the fingers.

Now the spectator can only see one arm, which they believe is connected to the hand.

When ready to perform, bend your right hand backwards until it hits the back of the left arm. To the spectator, this is an un-natural bend.

After a couple of seconds return the hand to its position, and shake the arm vigorously, giving you cover to stretch the left hand out of the sleeve, and return the right hand to your side.

When performing the snap back, scream in agony, or make a cracking noise. This will enhance the effect. If you can crush a cup with your foot or under your armpit, it will crack and provide an added sound which helps the illusion also.





LOCKED HANDS TEST

Effect:
The spectators all lock their hands together, and at the magicians command they become stuck. However he clicks his fingers, and suddenly they magically break free.

History:
This is a famous hypnosis trick, used to convince those that don't believe they are hypnotised, into believing it. However it works by simply mechanics of the human body. It was seen performed by Richard Osterlind.

Performance:
Place your hands together, fingers interlocked. Now turn your hands so that the palms are facing away from you. Now stretch your arms away from your body, as far as you can and raise them so that they are above your head.
You will find your hands are locked together.

In performance, you get all your spectators to do this, and when ready to release them, have them lower their hands and bend their elbows, and it will be a lot easier for they to slide apart.

Method:
When your fingers are interlocked, you will notice the knuckles knock against each other, and create a tight lock amongst themselves.
The skin between the fingers is also moist and sticky which helps by acting like glue with each hand.
Turning you hands away from you, stretches the muscles in the wrists so that they have little room to manoeuvre, which is needed to unlock the hands. When your hands are above your head, you rush the blood out of your hands, which makes your arms weaker.

Together, they create a very powerful lock on the spectator's hands.





INVISIBLE ENERGY BALL

Effect:
The spectator feels an invisible ball of energy in their hands.

Method:
This trick utilizes pushing forces and psychological influences created after the pushing.

History:
This is a school-yard trick, shown to me by my sister.

Performance:
Face the spectator and put your hands out in front of you, about 15 cm apart. Palm facing towards each other.
Tell the spectator to place their hands out around the back of yours and push inwards to try and close them. Don't push to hard, just a little.
You are going to push away into their hands, so that two forces are both pushing on each other, meaning neither hands will move.

Keep this pressure going for about 30 seconds.

When ready, remove your hands and the spectator will feel an invisible ball of energy in their hands which then can move around squeeze into. Its feels really weird!

INVISIBLE STRING

Effect:
The magician instructs the spectator to place both palms together, pointed away from the body towards the magician.

The magician then waves his hands to the side of the spectators, and then above. He then pinches two ends of an invisible string running through the hands and pulls it from side to side.
The spectator will feel the string going through their hands.

Note:
This trick works 60% of the time. Normally I would keep a trick out of this book when its chances of success were average, however the trick is so simple and when it does work, it works very well. So I have included it amongst the collection.

History:
I was shown this trick by a child in the schoolyard. He was shown it by a friend. The original creator is unknown.

Method:
The movement of the hands creates a sense of pressure with invisible forces acting upon the hands. When you go for the string, the mind fills in the forces of the string on each side of the hands. Since we imagine just one string, in a straight line, we imagine it going through the hands and therefore our mind fills in the blanks and makes us feel it happen. Its psychological based, so some people are more subject able to 'feeling' the string than others.

Performance:
Face the spectator, and have them facing you.
Instruct the spectator to place both hands together in prayer position (palms touching each other). Have them point there hands towards you.
Now take your hands and wave them at both sides of the spectators hands. Move them very fast so that the air pushes against the back of the spectators hands, but don't physical touch them. Do this for about 5 seconds.

Now put one hand above the spectators and one hand below and move them very fast again. You want to create a sort-off wind tunnel of air between your hands with the spectator's hands in the middle. This is actually very easy to do, and you don't have to move very fast. Remember this trick is psychological based so you don't need to give it any real effort. Do this for 5 seconds.
Now pretend to pinch the ends of apiece of strings on both backs of the spectator's hands, and pull both ends out away from the hands by a few inches.

Now imagine that the strings stop stretching, and that you are going to pull them back and forth through the hands. Move one hand towards the spectators while moving the other hand away. Then move them back again. Do this a couple of times, and it will create the sensational that a string is passing through the spectators hands.

Ask them if they feel it, many of them will say yes.

SPECTATORS ARM TWIST

Effect:
Lifting up the spectators arm, you twist their arm around in an unnatural fashion.

History:
As seen being performed by John Calvert on the Best Of Magic Television Show.

Method:
This effect works by perception of what they expect to happen. You only twist the hand the normal 180 degrees, but because the shape of the arm is in an unusual position, it looks as though it is being turned a full 360.

Performance:
Lift the spectators hand to their side, and the use two fingers to tap the elbow joint, which will bend the arm so that it is vertical.



Turn their hand so that it is flat and facing towards them.



And continue in one swift motion, to turn the hand away from the spectator, a half-turn towards yourself. So that it turns a natural 180 degrees. To the audience it has turned too much, and should be in pain.



Continue the turn so that the hand is facing yourself.



To finish the trick, take hold of the hand, as if you were shaking it and pull it down to the side as before.

If the above actions are carried out in one swift motion, it will look to have twisted the hand a full rotation.

TWISTING ARM ILLUSION

Requirements:
A sweater with long-sleeved

History:
This effect was performed by David Blaine on his 'Street Magic' Television special.
It was performed by David Copperfield in an Interview he did on German Television, and on the Tonight Show.
It was performed & exposed by The Masked Magician on Magic's Greatest Street Magic Exposed 6.
It has been performed by Harry Anderson on the 'Tonight Show'.
It has been explained in several magic texts, including 'David Blaine's Magic Tricks Revealed'.
It has been exposed on many, many websites, including www.beginningmagic.net and exposed on youtube in many 'how-to' videos.
It has been performed and adapted to by Joe Russell, in his DVD 'Disjointed'.
It is most associated with the works of Meir Yedid, who has released an excellent DVD / video on the illusion which goes into further detail regarding the effect.
He credits the effect to Shinkoh, who devised the trick from a trapeze artist move.

The history of this effect is confusing, and in contacting Meir Yedid he apparently purchased the effect by Shinkoh.
There are however THREE methods to perform the trick, and by that I mean getting into the secret position. I will not be exposing the method that Meir Yedid presents in his video, which is arguably the best. If you plan on performing this effect, I strongly recommend you purchasing his DVD, so that you can watch a real master perform and explain every inch of how this trick should look. In the DVD, He also presents several adaptations using props which make the effect look ten times stronger.

The two explanations below, are simply meant as an option for you to use if you wish to perform this effect. The real work into making this illusion a piece of magic belongs to Meir Yedid. Visit www.mymagic.com

Again, the methods below are different to those demonstrated on Meir Yedid's video.

Effect:
You ask a spectator to copy your actions. Both of you place your hands palm down on the floor and begin to turn them in a clockwise direction. The spectator is unable to turn his hand more than part way, but you continue turning your hand in a full circle!

Method:
First, put on the sweater or jacket.
Choose a spectator and get them to follow your movement.

(Note: the following pictures were taken showing the arm, but with the real trick you cannot show your arm).

Kneel down on the floor, and get the spectator to kneel down to the side of you, so that they can match your movements.

Place your right hand on the floor like below, and get the spectator to do the same.



Tell the spectator to adjust his fingers so that they are pointing west, like yours, and point to him to do this with the left hand. This then forces him to look at his own hand for a moment, so that he can adjust the direction of his fingers, which gives you the opportunity to perform the secret move.

The Secret Move: Version 1

While pointing at the spectators fingers with the other hand, you quickly raise the right hand slightly of the surface and turn it away from yourself.



With good speed, you turn your hand towards the east.



A full circle:



Until it has traveled back to the original position:




You then place the hand firmly back onto the ground, and it looks like nothing has changed. (The long sleeve is hiding the twist in the arm).

You are now ready to perform the effect. Tell the spectator to turn his hand towards his body. You do the same.
Tell the spectator to turn the hand to the east, and you do the same. (This is where they are usually forced to give up).
Tell the spectator to turn to the North, they will fail. You continue to turn however, back to the west and around again to the east until your hand starts to feel some discomfort.
Upon which, lift your hand off the surface, and pretend to untwist it, before showing it has returned to normal.
To the spectator, you have has performed an unnatural one and a half turns.
The Secret Move: Version 2

This method of the secret move is faster, and smaller, so is easier to go unnoticed.

With the hand in the performance position.



Quickly, turn the hand towards the body.



Continue to turn until it is palm up.



Keep turning so that the thumb and forefinger touch the ground.



Now bring the pinky half of the hand to the ground also.



This move has turned the hand over, and placed it into the secret position.



Place the hand flat on the ground. If done correctly, it should look the same as it was at the beginning.



On some occasions, your hand may have turned towards the body, in which case just turn it slightly so that it is facing the correct way.



You are now ready to perform the trick.



Additional Tips

1. Have another spectator touch your hand to check that it is real.

2. You can place both hands in front of you, with them both facing each other, and only turn one hand. With two hands, it takes the attention away from the hand that performs the move, as there is more for the spectator to try and keep their eyes on.

3. If you practice this well, you can perform it vertically on a wall.

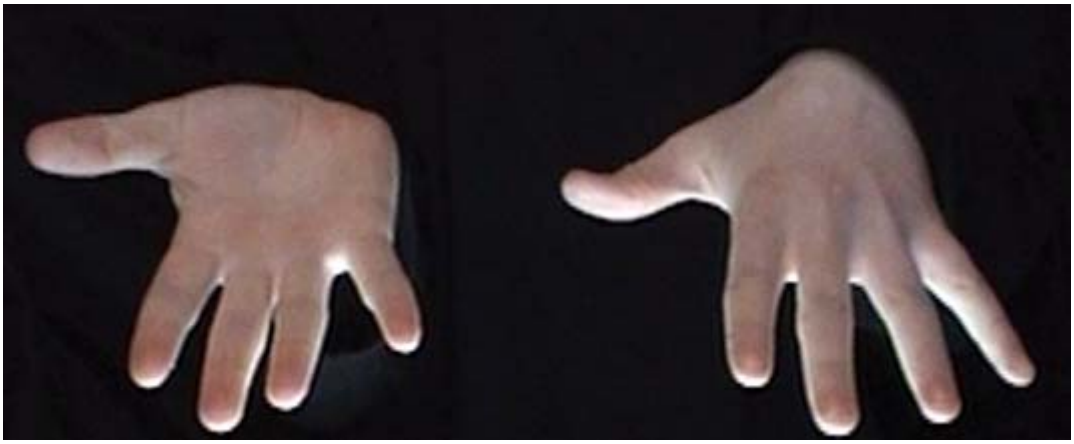
TWO LEFT HANDS

Effect:
The magician shows that he has two left hands.

Method:
Tell the audience that the reason I can do all these tricks is because I have two left hands. And while saying this, bring both hands up, the right hand is palm out towards the audience, and the left hand is palm in, with the back towards the audience.
This brings both thumbs into the same position on both hands.

Now tip the right hand forwards, and the left hand back, so that both hands are facing towards the audience, and then tilt them both the other way so that they are towards you. Do this motion back-and forth a few times.
The movement prevents the audience from focusing on the details of the two hands, and so they look identical.





BLOODY MURDER

Effect:
A number of spectators are chosen to participate in a murder. The magician closes his eyes and turns away. He instructs the spectators to choose one person to be the victim, and one person to be the murderer.
The murderer is to take an imaginary knife and to stab it into the back of the victims head several times. He is told to twist the knife, and carve out a section of the brain. After a bit of this, the victim is instructed to lie on the ground, and play dead. The murderer is to hide among the other spectators.

The magician now turns around and says that he can tell a murderer by examining his or hers fingerprints. He instructs all the spectators to hold their hands out in front of them.
The magician looks at the hands, and is able to identify the murderer.

Method:
This trick uses an old principle of blood flow in the arms. By holding the arms high, it causes the blood to flow out of the hands. As a result of this, the hands turn white (or very pale).

Performance:
Follow the story as described above. When the murder stabs the victim in the head, it forces them to lift their arm high.
Get them to repeat the stabbing several times, and to really dig in with the knife. Tell them to scope out the brain and eat it!
Try to keep the spectators arm in the air for at least thirty seconds, to give enough time for the blood to flow out of the hand.

When you turn around to deduce the murderer, look instantly at the hands. Timing is the key here, for the longer the hands are down, the more blood will flow back into the hands. So while looking, at the hands, give the spectator the instructions. With any luck you might have identified the murder already. If not, when they lift there hands, they should all be red, apart from the one hand which is white. That hand belongs to the murderer.



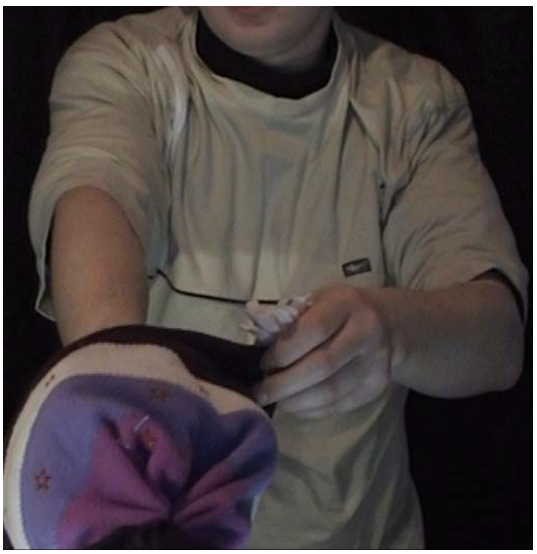
CHAPTER 5:
TRICKS WITH THE ARMS

ARM IN THE HAT

Effect:
The magician reaches into his hat looking for the rabbit, but he reaches so far that his entire arm goes into the incredibly small hat. Moments later, he pulls the entire arm out of the hat. Miraculously!

Method:
As you reach into the hat, push your shoulder forwards as though it was going into the hat, while simultaneously move your elbow backwards, allowing you to bring the rim of the hat to your body. To the spectator in front of you, it looks as though your entire arm is inside of the hat.
To remove, simply reverse the above, in one swift clean motion.





DOWNFALL

Effect:
The spectator lifts their right arm out to the side, up in the air. The magician shows that he can lower the hand just by pushing on it. He then mutters the magic words, and turns the spectator into a strongman. Upon which, he is unable to push the hand down, due to their new found strength.

Method:
On the first attempt, the volunteer is unprepared for what is about to take place. But on the second attempt, they are given ample warning to prepare themselves.

Performance:
Begin by telling your volunteer to hold out their hand, to the side, palm upwards. You then talk for a while about magic or hypnotism etc. which will weaken the arm with them trying to keep it vertical over a long length of time.
When you push down on the hand, it will collapse easily to their side, since the arm is worn out.
You also don't tell the spectator what you are about to do, or when you are about to push down, so that they have no preparation time to mentally resist you.

You then say the magic words, and impose super-strength into the volunteer.

Upon which, tell them to lift their hand into the same position, and push down once again. This time you tell the spectator when you are about to push by counting down.

Because the hand has not been held up as long, it is not as tired as on the first occasion. The volunteer also now knows what is about to happen, so they can mentally prepare for it. You also give them a count-down, so that they have time to tense the muscles in their arms to create a form of resistance.
These three things combined make it incredibly harder for the hand to be pushed down on the second attempt.



FOREVER FALLING

Effect:
The spectator seems to fall through the floor.

Performance:
Instruct the spectator to lie stomach down on the floor. Have them reach out their hands in front of them, as if they were flying.
Now lift their hands off the ground, above their head. Hold them as high as you can, without causing them pain.

Now hold their hands in this position for at least two minutes.

While you are doing this, instruct the spectator to close their eyes, and imagine they are soaring through the air. Describe the scene below them, and the birds that pass them by.

Upon reaching two minutes, tell them they are about to land on a building rooftop, and merge through the roof into the penthouse suite below.

Then slowly lower the arms of the spectator to the floor. To the spectator, the arms will hit the floor after a few inches of being lowered, and the remaining lowering time will feel like they are passing through the floor!



Variations:
This works best if you want to demonstrate what it feels like to be Superman, or another superhero.

GROWING ARM

Effect:
You visually make your arm grow in size, in full view of the spectator.

Requirements:
It works best if you are wearing a jacket or jumper. The flesh exiting the sleeve will convince the spectator that your hand is actually visually growing.

Method:
Place your left hand over your stomach and grab hold of it with the right hand.




Keep the sleeve pressed against your stomach so that it does not move, and pull on the left hand with the right. Shift your elbow forwards to move the hand and slide it over your stomach.




Because the sleeve remains in place, it looks as though the arm is growing in size.




HERCULES ARM

Effect:
The spectator places his hand on his hip, and the magician uses all his might to lift the hand, but fails. He then puts a magic spell over the spectator, upon which, he is able to lift the hand right of the waist without any trouble.

Method:
This trick uses leverage and grip points to lift the arm.

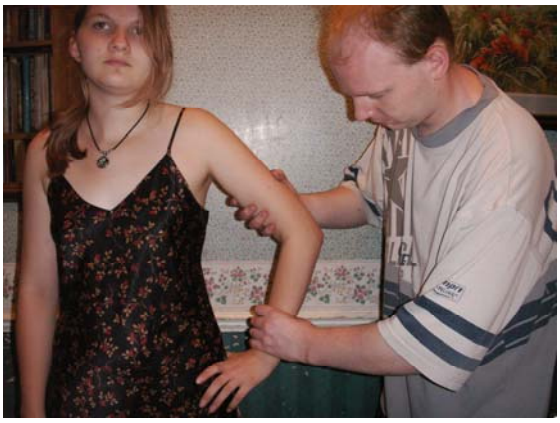
Performance:
Choose a spectator, and ask them to place one hand onto their hip, forming a teapot shape.
Now grab hold of their arm, placing one hand just above the wrist, and the other hand just below the shoulder.
Now tell them to try and fight you, and not allow their hand to move. You then try and pull the arm upwards, by lifting on the shoulder part of the arm. The hand over the wrist should tighten, but do nothing to help the lift.

You will find the arm completely stuck.

Ask the spectator to confirm that you are trying to lift the arm, for the benefit of any additional spectators.

After you both realize that you cannot lift the hand, release your grip, and stare into the spectator's eyes. Place a magic spell on them, and then reform the position. This time however, you lift with the wrist instead. Because of leverage, you should be able to lift the arm straight off the waist. Demonstrating that you have weakened the spectator.

Variations:
For some people, the hand can be placed on the head instead.



HOW MANY HANDS

Effect:
The magician places his hands on the arm of the spectator who is told to close his eyes. The spectator is asked to state how many hands are on his arm. In reply, they are adamant that there are two hands there, although the performer has since removed one.
In performance, he can use this extra hand to touch him, pick his pocket or move objects without him knowing about it.

Method:
This trick depends on the attention to minor details. You get them to believe one thing is happening, when it is actually something else.

Performance:
Choose a spectator that is wearing a long-sleeved coat or jacket. Assuming it is a man, position him on your right and ask him to extend his left arm in front of your chest.

Place both your hands onto his wrist, Make sure that the left hand is placed over the flesh, and the right hand over the sleeve. Slip the left thumb under the sleeve and place the right thumb over it, to keep it from sight.



Hold tightly with the left hand, but loosely with the right hand. Use the left thumb to add additional pressure for where the right hand should be.



Ask him how many hands he feels on his arm. He will answer ‘two’. Tell him to open his eyes to verify that fact.

Ask him to close his eyes a second time, and as he does so, ever so slightly increase the pressure against his arm with the left thumb and simultaneously remove the right hand.
Ask the spectator again ‘How many hands?’
Most people will say ‘two’. Should he hesitate in his response, return the right hand to its position, exerting as little pressure as possible and have him check again.

Then on the third attempt, they will most likely feel two hands.

With this right hand now free to move, you can remove his wallet from his jacket pocket. Put it into your mouth, and then replace the hand.
When you say some muffled instructions, he will open his eyes; see two hands, but also see his wallet in your mouth!

IDLE HANDS

Effect:
The magician is able to take control of the volunteers hand and force it to move at his command.

History:
This effect has been performed by Derren Brown in his Magic Lecture series, along with a slightly variant version in his Mind Control Television series. It was also performed by Richard Osterlind as a hypnosis trick.

Method:
The key to this trick is to have the volunteer believing one thing, while the audience believe another.
You instruct the volunteer to move their hand, as you press on their foot. The audience however cannot see this, and so they believe you are moving the hand by mental powers.

Performance:
After selecting a volunteer, sit them down in a chair, preferably one that is behind a table.
It is important that the spectators are positioned close enough to the table, so that they cannot see under it. If performing the effect on stage, it is wise to cover the table with a long tablecloth to prevent anyone from seeing underneath.

You sit on another chair beside the spectator, facing the table. Your legs go underneath, out-of sight.
Ask the spectator to close their eyes (you can even blindfold them if desired). Some performers prefer to pretend to 'hypnotise' the subject for their routine.

Instruct them to place one hand onto the table, palm down.

Now you place your hand over their hand, while simultaneously placing your foot over their foot.



Now tell them if they feel you pushing down, on which you press down on their foot, but imitate pushing down on their hand, keeping your hand a few millimetres over theirs.
To the spectator, they feel you pressing down on their foot, which is why they answer ‘yes’. But to the audience, they believe they see you pressing down on the hand, which is what the volunteer is responding to.



Now that the subject is prepared, tell them, that when they feel the pressure, to raise their hand into the air.
Now lean back, and point your hand at the spectator. Then press down on their foot. They will then raise their hand as instructed.



You move your finger upwards at the same pace, and to the audience it looks as though you are controlling their arm.
You can then release the pressure and allow the hand to drop.



To increase the effect, allow a second spectator to point their finger at the volunteer's hand, to perform the effect. You simply press the foot at the same time the second spectator moves their finger.

MENTAL TIME-KEEPING

Effect
You ask a spectator to pick any number of minutes they wish, from 1 to 60. You show that you have no watch on, or additional time-keeping device. You tell them that you have a perfect mental clock and can calculate time accurately within a few seconds. They are then asked to take their watch, and time you from when they say go. You will not speak until the exact amount of time has passed that they suggested.
You wait, and as soon as the time hits, you announce that you were correct.

Method
You count your pulse rate.

Preparation
For this trick, you need to know how many pulse beats you have in a minute. When relaxed and calm, take your pulse and count the number of beats for fifteen seconds, thirty seconds, forty-five seconds and one minute.
It usually works with one beat per second, but each body type is slightly different, so find your rate for the trick.
If you are going to perform this trick on stage, under hot lights, you will want to test if the added heat, lights and stress increase your pulse-rate before performing the trick.
Once you know how many beats you have in a minute, you are ready to perform the trick.

Performance
Follow the effect as above, and when ready to start, position your hands so that they are resting on each other in a normal fashion. Have your thumb however over your wrist and use it to count your pulses.
If you are performing this trick in seconds, then this should be fine. But for longer demonstrations, you may wish to switch positions. In which case, you can move your hands to several places where the pulse can be counted.

One of these places is the side of the temples (either side of the head). You can place your hands here as if concentrating.
Another is the neck or chin. Rest your head on your hand as if bored, but keep the back of your hand touching the neck, to count the pulses there.



NOT IN-SYNC

Effect:
Your arms or the spectator's arms seem to move by themselves!

Performance:
Instruct the spectator to hold both arms out in front of them as if sleepwalking, or pretending to be a zombie.

Have them close their eyes, and to try and keep their hand completely still.
You then tell the spectator that you are placing an imaginary helium balloon on one hand, and a pile of books onto the other.

Moments later, one of the spectator's arms will lower, while the other will rise.
Once some separation has taken place, instruct the spectator to open their eyes and have a look. They will see their hands separated by quite a distance.

On some occasions they will be shocked, as they did not feel their hands move. On other occasions they will have felt the balloon and books yet are shocked not to see any there.

Method:
This is a self-working effect. I often find that for right-handed people, it is the right hand that lowers, and the left hand that rises. The opposite takes place for left handed people.





PUSH

Effect:
The spectators arm is extremely strong, and cannot be pushed down, but after one slight change with the foot, they drop like a feather.

Performance:
Instruct your spectator to hold one arm straight out to the side, palm down, and instruct them to maintain this position.
Place two fingers on their wrist and push down. They will resist.
Now have them put one foot on a surface that's a half inch higher (a telephone book for example) and try again.
This time their arm will collapse to their side.

Method:
By misaligning their hips, you've offset the spine. The brain senses that the spine is vulnerable, so it shuts down the body's ability to resist.
Try performing the effect on a curb, or hill, to achieve the effect.







RISING ARMS

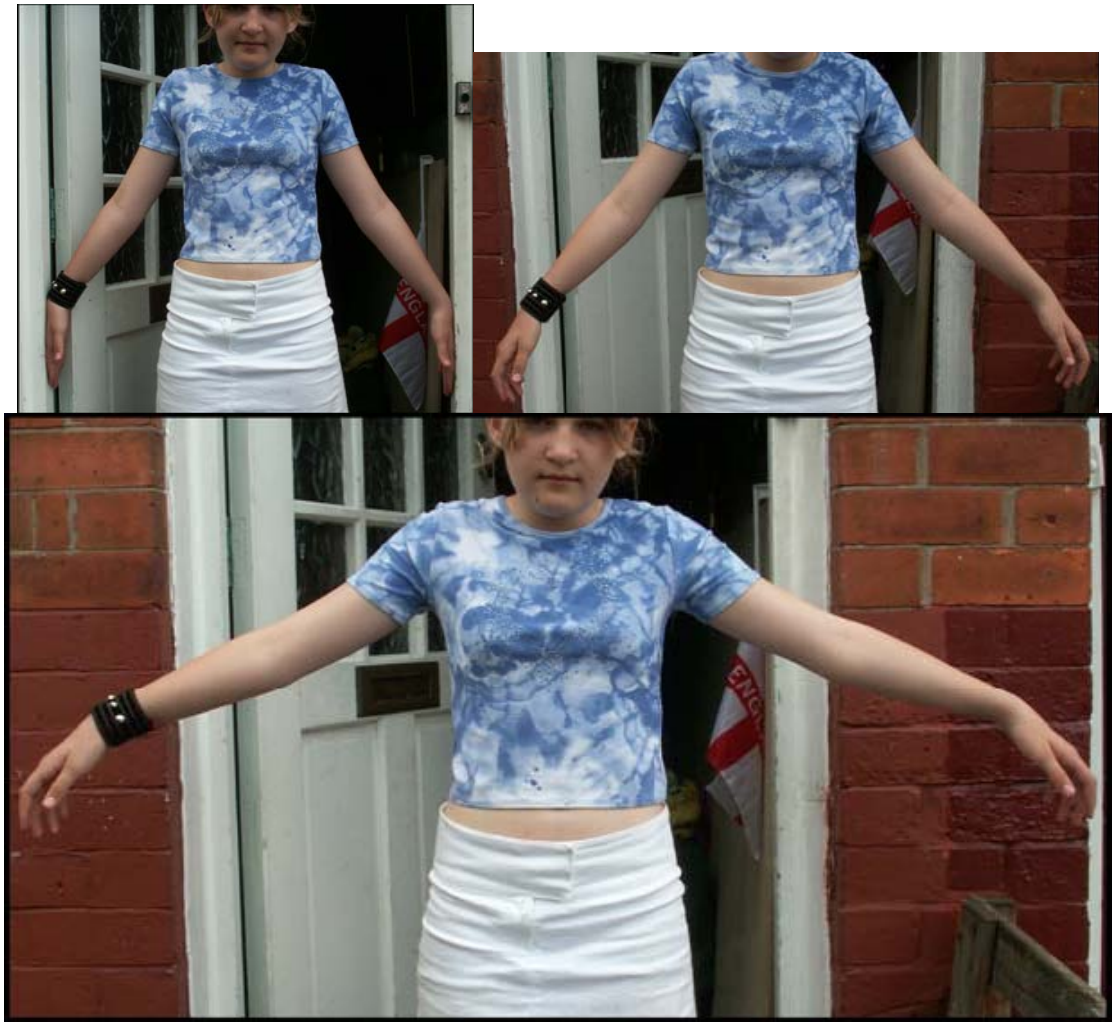
Effect:
The spectator's arms rise uncontrollable into the air!

Performance:
Instruct your spectator to stand in a doorway with their hands pressed against the door frame, palms towards the body, arms straight (without bending your elbows).

Instruct them to push as hard as they can into the frame.

Keep the pressure on for a minimum of two minutes.

Then maintaining the position of their arms, instruct them to step out into the open and to let their hands relax.
There hands will slowly start to rise of their own accord.



SHRINKING ARM

Effect:
You find the nearest wall and extend both arms, so that your fingertips can just touch the wall.
You then rub your elbow on one arm, with the other hand, and upon reaching for the wall again you find that the arm has shrunk in size and can no-longer touch the wall when the other arm still can.

Method:
This trick is performed through the use of muscle tensions and shoulder movements.

By tensing the muscles in one arm, you will find that it naturally pushes the arm further outwards. When compared to the other hand in a relaxed position, it becomes slightly larger.
To increase the size distance, you push forwards the shoulder of the hand that grows, and duck back the shoulder of the arm that shrinks.
Under a jacket or shirt, this should go unnoticed. You don't need to make a huge movement; just a small subtle one should produce the desired effect.

Performance:
Find a wall and in a relaxed manner, stretch out your hands so that your fingertips are touching the wall. The elbows should be straight, and the arms like a long rod. Show that both arms are the same size.
Now bend your left arm, and with your right hand, rub the elbow. Say that this is shrinking the arm.

Now when you reach back towards the wall, tense the muscles in your right arm, Push your right shoulder forwards, and your left shoulder back.
This time when you reach for the wall, only the right finger tips will touch.

To conclude the trick, repeat the process by rubbing the right elbow, apparently shrinking that arm also. That way when you reach back to the wall, they will once again be the same size.




TIME TEST

Effect:
The magician removes his watch, and shows an imprint of the watch on his wrist. He says that his arm and watch have a connection, and that even though they might be apart, they still feel connected.
You give the watch to a spectator and ask another spectator to call out any hour they like. The spectator with the watch then sets the clock for that time.
The magician then holds out his arm again and we watch the chosen hour slowly appear in blood red over the arm of the magician.

History:
This effect is my impromptu body-trick performance for the card trick 'Stigmata', which was devised by Banachek and Wayne Houchin. I will say that I was already working on the principle at the time Stigmata was released, adapting how my watch patterns could be manipulated by adding pressure elsewhere, but I will admit that they finished the effect before me by making patterns with their nails.
With that in mind, I will not go into the full mechanics of this trick, and will simply include it here so that you can understand how I perform it. Without using playing cards, my performance means the effect is now truly impromptu.

I strongly recommend you purchasing 'Stigmata', released by Wayne Houchin who explains how to keep the image on your arm for longer, along with other ways of performing the trick and doing everything secretly. His DVD can be found at www.ellusionist.com and is a conciderably good buy.

Method:
This trick uses natural impression of the skin (wilts) and blood resting to produce an image for a short amount of time.

Performance:
After handing out the watch to the spectator, turn away so that you cannot see anything. In actuality, this blocks the arm from view.
Have the second spectator call out a time of their choice and instruct the person with the watch to set the time.

Have the hand raised, and the arm tilted upwards, so that the blood rushes out of the arm. When the second spectator shouts out the hour, take your finger nail, and scratch that number into the flesh of the inner arm, above the wrist. Don't cut yourself, just make an impression.

Once set, you can put the watch back on, (if you wish) and turn to the spectator. Instruct them to press down on the prepared area with the both hands and apply as much pressure as possible. Tell them that you are draining them of their mental energy.

When ready, instruct them to release their grip on your arm and raise your prepared arm and show them the flesh.
The blood will slowly start to pour back into the arm and build slightly where you scratched, creating a red mark in the same symbol that you scratched into your arm.

If it is extremely pale, try rubbing over the area, as that seems to strengthen the image. The impression usually lasts for a couple of minutes before fading away.









CHAPTER 6:
TRICKS WITH YOUR NOSE

BREAK YOUR NOSE

Effect:
You hold your nose, and apparently snap it, creating a loud crack noise.

Method:
Place both hands into a prayer-position, fingers touching over the nose and mouth. Lodge your thumbnail behind your top front teeth undercover of your hands. Keep your mouth open as it acts like an echo chamber. As you pull your hands to one side, simultaneously snap your thumbnail over and away from your teeth. It creates a crack noise, which the audience believe is actually the nose.





I'VE GOT YOUR NOSE!

Effect:
The nose is removed from a child's face, shown to them and then magically restored.

Method:
The nose is located in a blind spot, so the spectator can not see it on their own face. By acting the part, and pretending to show them the nose, they believe you have actually removed it.

Performance:
Pull on the child's nose, as if tugging it off the face.



This will be an un-natural sensation, along with the warm hands touching cold skin. Together they make the nose feel num for a few seconds adding to the sensation that it has actually been removed!





When you supposedly remove the nose bring hands together, as if cradling it. Extend the index finger into the palm and bend it so that it looks like the ridges of the nose.

Tell them that you have their nose and look into your hands as if intrigues or disgusted before showing it to the child. Only allow them a quick glance before immediately lifting the hands back up to their face to restore the nose.

Note: This trick can be performed with the ear instead, which is useful when repeating the trick.

NOSE TWISTER

Effect:
In a copy me routine, the magician instructs the spectator to cross his hands, and place his fore-fingers onto each nose. The magician can then uncross his hands while maintaining contact with his nose; however the spectator cannot and remains stuck in their position.

Method:
The pinkie finger is put in a particular position which goes unnoticed by the spectator. this allows you to untwist, while the spectator cannot.

Performance:
Instruct the spectator to cross their hands over and link their fingers like so:



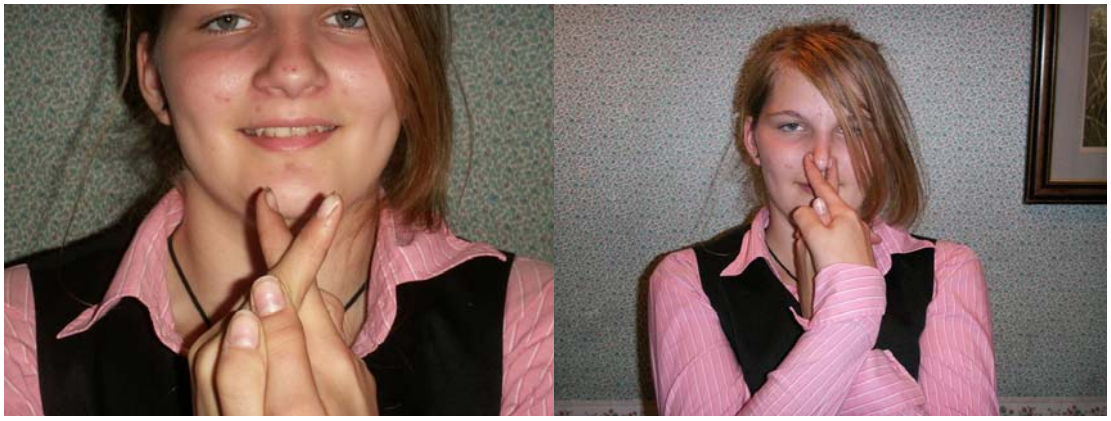
Now for the trick to work for the magician, then the arm which is on top of the other has to have the pinkie at the very top of the crossed fingers.
If the pinkie is not on top, then you will get stuck like the spectator.
So the rule is, whatever hand goes over the top of the over, has to have the pinkie on top of the others.



Now fold the arms into yourself, and bring your hands up towards your face.



Extend your forefingers and keep them crossed over.
Touch the nail part of the fingers to either sides of the nose.



You should be able to unravel your hands, while keeping your fingers touching your nose. The spectator will be unable to do this, and stuck in place.



To Get Stuck

When the pinkie does not go on top, (like below), then the spectator will find themselves stuck in their position, unable to uncross their hands.



Tips:
If you are performing this as a trick, watch as the spectator crosses their hands and pinkies. If by chance, they do it the correct way, then ask them to shake out their hands and get into position again, giving you a second chance to attempt the trick. If on the third attempt they also assume the correct position, then change the trick to hands turn down or miscommunication fingers instead, which utilize the same hand turning motion.

CHAPTER 7:
TRICKS WITH YOUR EYES

BITE IN YOUR HAND

Effect:
A bite hole is seen in your hand, as if it were bitten away!

Performance:
Focus your eyes on an object in the foreground.

Now bring your left hand up, palm towards you, and place it about two inches away from your left eye.
Not with the right hand, make a ring with your thumb and forefinger, and place the right pinkie to the side of the left hand, so that the ring is towards the face.

Keep both eyes open, and look through the ring and focus on an object in the distance. If you have kept your perspective on the foreground, it will look as though a huge bite has been taken out of your hand.





Increased Effect
To make a perfect hole appears in the centre of the hand, take a piece of paper and roll it into as tube.
Place your left hand about two inches away from your left eye, palm facing you. Place the tube over the right eye (like a telescope) with the far end of the tube touching the side of your left hand.

Keep both eyes open, and you should see a hole in the centre of your hand, allowing perfect vision to objects in the distance. Move your hand closer to your face to move the hole further into the hand.

FLOATING SIXTH FINGER

Effect:
A floating sausage appears before your very eyes!

Performance:
Hold your two hands in front of you at eye level, at the top of the nose Point your index fingers towards each other.



Move your fingers away from your face, about an inch from the tip of your nose and start to separate your fingers, to create a small gap between them. Focus your vision on the foreground, at the wall for instance.



You will start to see a small floating sausage between your fingers.



SEE-THROUGH FINGER

Effect:
You make your finger semi-transparent, and look straight through it.

Performance:
Choose an object in the foreground or on the wall and focus your eyes on it. Now keep your focused on that object.

Slowly bring the right forefinger upwards so that it in front of your face, about two inches away from your eyes, in line with your nose.

You should be seeing straight through it. To some, it will look like a hole in the middle of the finger, or that it is semi-transparent.



SHRUNK FINGER

Effect:
Your finger shrinks in size as it passes around your arm.

Performance:
Bring your right arm in front of your face, about two inches away, so that the wrist is in front of the eyes and your palm is towards your forehead.
Focus your eyes, on your wrist, which should be directly in front of you. Keep the focus on your wrist.
Not take your left forefinger and stretch it out, with the other fingers curled in. Then slowly, pass it behind the wrist.
Your finger will shrink as it passes the arm!!!

If you stop the finger before it protrudes the other side of the wrist, it also seems to vanish! Try playing around with how you move the finger to experience some weird effects. It's also fun to bend the finger as it passes behind the wrist.

Try turning the arm so that it is side on, with the palm facing the left. This can increase the shrinking effect!







STUCK EYES

Effect:
Supposedly hypnotizing your guest, you prevent them from opening their eyes for as long as you wish, when ready, you release them from the trance, returning them to their ordinary condition.

Method:
As you might have guessed, there is no hypnotism involved, however for dramatic effect, and an 'out' should it all go wrong, it is best to play the hypnotism angle.
This is actually a science trick. Close your eyes and look up. Now try and open your eyes with the lids still shut. It cannot be done.
In performance, this is what you do to the spectator, only they don't know the secret.

Performance:
Select a spectator from the audience, usually a female gets the best responses. But the trick will work with anyone.
Emphasize the idea that you are going to put them in a 'mild hypnotic state'. That you won't get them to do anything stupid, just seal their eyes. They may get scared as they lose control over their own body, but they are to relax and just go with the flow.

Ask the spectator their name, and try to put them at ease. Ask then to look at your finger, and point your index finger directly towards them, into their eyes. Have them confirm that they can see your finger.

Now place your finger on the spectator's forehead, and ask them to close their eyes. Tell them to continue looking up at your finger, but to keep their eyes remained closed. Tell them to see your finger in their mind-s eye, and focus on its very edges. After a moment, you then tell them that their eyes are now sealed, even glued together.
Remind them to continue looking at your finger, but to try and open their eyes.
They will fail.

After a few moments, tell them to maintain focus on your finger and then slide your finger down the forehead of the spectator to the point between the eyes, and pull your hand away. You can now tell them to open their eyes.



SWALLOWING AN EYEBALL

Effect
The magician rips an eye out of its socket, swallows it and then slaps his head jolting it back into position.

Method
This is more of a visual gag but when presented correctly, can gross out a number of our younger spectators.
You pretend to pull out the eye and act out the gestures, having actually done nothing.

Performance
Bring your hand up to one of your eyes and as soon as your hand is covering the eye, close it. Pretend to scoop out the eye with your fingers and clench your fist as though it was holding the eye ball.




Keep you eye closed, and take your fist and pretend to put the eyeball into your mouth.




Pretend to chew on the eyeball, and grind your teeth together to create sounds of eating.
Pretend to swallow the eyeball by building up a ball of salvia (spit) in your mouth and swallowing it. Make this a huge gesture, so they can see it going down your throat.



If you wish, you can now pretend to regurgitate the eyeball to the socket. However I just move to the next step.

I take one hand, and place it behind my head. I slap the back of my head, jolting my head forwards and simultaneously I open the closed eye, as if it has been forced back into the socket from the inside.



CHAPTER 8:
TRICKS WITH YOUR LEGS

HEAVY LEGS

Effect:
Ask a volunteer to sit on the edge of a chair, upon which ask them ‘without moving your back or your arms, try to lift your knees of the ground for 2 seconds’. They will find it impossible to do!

Method:
Have your volunteer to sit on the edge of a hard chair. This will prevent them from sinking in and giving them the leverage they need to pick their knees up.

Performance:
This can be used as a form of hypnotism, suggesting you have taken control of their body. Look them in the eyes the entire time, and make them believe that you are not letting them pick up their legs, due to your control.

It has also been performed in strong-man act, by having the magician place their pinkie on the volunteer’s knee, as an example for how strong his finger is.



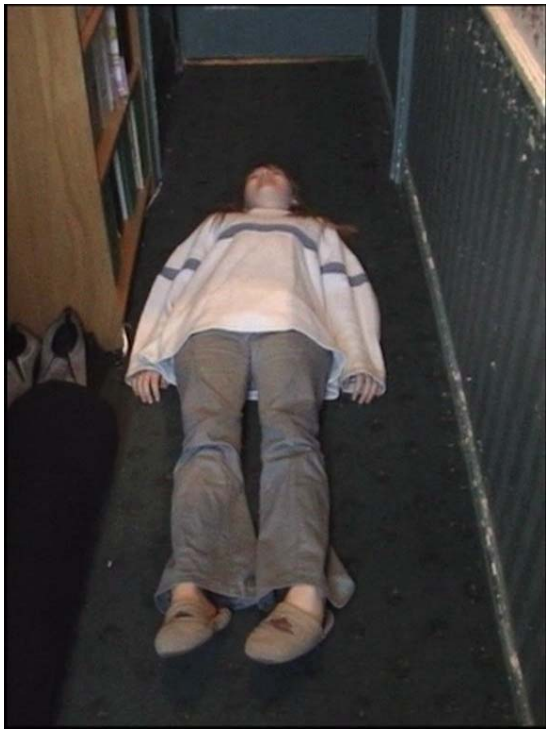
LEGS THROUGH THE FLOOR

Effect:
The spectator's legs merge into the floor.

Performance:
Get your spectator to lie down on the floor and close their eyes. Lift both their legs of the ground a good 45 degrees and hold them there for about two minutes.
Ask them to imagine they are sunbathing on a warm beach, and describe the ocean, the sand and other pleasantries all along the shore. You want them to be fully relaxed.

After the two minutes have passed, tell them that that you are about to lower their legs to the ground, and then through the floor itself.
Slowly lower the legs together. As the legs reach half-way, it will feel as though they have touched the floor. The rest of the way will feel as though the legs are going through the floor.

Method:
This effect is performed by rushing the blood out of the legs in the first two minute's and the blood pumping back into the legs as they are lowered. The slower you lower the legs, the greater the effectiveness of the trick.





Variations:
This trick can be used to turn your spectator into a superhero, one that can pass through the floor.

It can also be used to show the effect of quicksand, which works well with the beach patter.

LEG VANISHING LEVITATION

Effect:
The magician removes his coat and places it over his legs. He tells the spectator that he will make his right leg vanish. He lowers the coat to the floor and when he lifts it again his right leg has vanished. He lowers the coat and the leg returns.
He then repeats the effect with his left leg, making it vanish before returning lowering the coat back to the floor. He then says the magic words, and lifts the coat a final time to show both feet have completely vanished and he is now levitating in the air.
After a few moments, he lowers the coat again and both feet instantly reappear.

History:
A variation of this trick was performed by Doug Henning on his Television special, and Criss Angel on Mindfreak.

Method:
They say the best tricks are the simple ones. Well I spent years trying to work out how Doug Henning and then Criss Angel pulled this trick off. I later found out that they had hidden equipment and special devices to achieve the trick.
I was sure that there was an impromptu way of performing this feat, but it wasn't until a few weeks ago that I worked out a method that I liked.

First off, the spectator (s) must be positioned about 2 metres in front of you, and looking down at your legs from a standing position.
This is the normal position people stand at, so its not too much of a problem, but you can't perform the trick for children as they will see underneath.

The secret is on the second lift, you place the foot a few inches backwards away from its current position. You are conditioning the spectators to see your feet in a particular place, and then moving them so that both feet seem to vanish.
When they vanish, they are expecting to see the feet at the same place as the last two attempts. However this time they can all the way to the floor at the back.

Performance:
Position your spectator 2 metres in front of you.
(This distance may vary slightly upon your height, so try the effect in a mirror first and work out the best distance for you).

Remove your coat and put it over your legs.
If needed, you could use a towel or table cloth instead. But a coat helps with the impromptu factor.

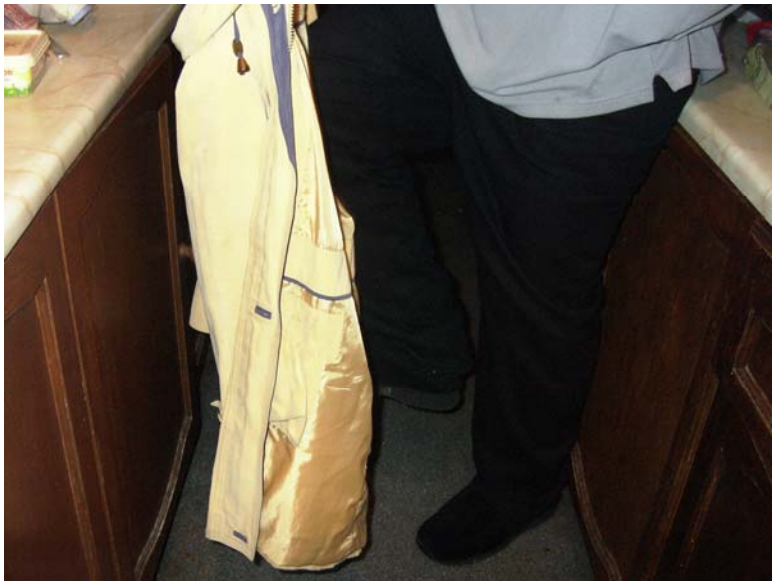


Lower the coat over your feet and then bend one leg backwards like in the photo below. To the spectator, it will look as though one leg has vanished.



This is not the trick, but if your spectators are already impressed you know you've chosen the right spectators!
Repeat the trick but with the other leg. What you are actually doing is conditioning the spectator to look down at your feet and remember where your feet are each time.

On this second time, when you place the leg back down on the floor you are going to place it a few inches back than its previous position. The further back you can get the better. But their angle of sight is very restrictive so just a few inches will suffice.



Now when you lift the coat on the third time, you are going to raise the foot in front, and manoeuvre your balance to your back leg.
To the spectator, both your feet have vanished from the position they were expecting them to be. They can see completely under the coat and the floor under it.
In theory, if you had bent your legs like they imagined you did a few moments ago, then you should be falling now. The fact that you are not is quite alarming to them.





After a few moments, lower the coat to the floor again and place your raise foot back into position. This will allow you to shift your balance and in one swift motion, slide your back foot forwards and lift the coat so that the spectator can now see both feet back in the position as expected.

Additional:
To increase the underneath view; find a location where you can place the back foot off the floor. There might be a rock or ledge which you can stand on. In the photo below, there was a small edge to the cupboard, and I stood on that edge. It takes practice to keep your balance, but because the coat hid the edge, the spectators were able to bend down and look underneath. It varies on what's available, but its something to consider.



RISING LEVITATION

Effect:
You position yourself about two meters in front of the spectator, and face them. You tell them to watch your feet as you suddenly lift completely off the ground. The spectator can see both your heels and toes in the air. After a few moments, you return to the ground having levitated into the air.

Method:
For this levitation, you utilize a common item found on the street, such as a rock, or the curb of a road. You then remove the heel of the foot out of the shoe and rest it on the curb. Lifting your toes, both feet leave the ground taking the shoes with them.

Performance:
Stand in front of the curb and turn to face the spectator, with the toes of both shoes towards them. Slip the heel of one foot out of the shoe and rest it on the curb behind you (higher up).

Now bend your knees several times, as if preparing for take off, and on the third bend, centre your body's balance on your heels and as you stretch your legs back straight, lift up the toes of your feet together with the shoes inside them. The shoes will lift of the ground. Tilt the front of your shoes upwards, so that the spectator can see cleanly under your feet without having to bend down and have a closer look.
Remain in the sir for several seconds, before lowering back down to the ground.

Upon landing, immediately look up at the spectator and ask 'How high did you go?' This will force them to look up at you and respond. Providing misdirection allowing you to slip your foot back into your shoe unnoticed.

Then step forwards away from the curb, and walk away.

In the middle of a field

If you find a rock, you can levitate by standing on the rock instead.

Start by having the rock secretly behind your shoe, then when ready to perform, slip your foot out and place your heel onto the rock. You can then levitate in the same manner as above, showing both feet of the ground.
If this is practiced, you can even rotate on the spot, and turn to show the side of your shoe.

When ready to descend, return to face the spectator and lower your feet, slipping your foot back into your shoe.
Then as you step forward towards the spectator, kick your heel back to push the rock away from where you were standing; leaving the area clean.

Tips:
Wearing long pants helps this illusion, as the trouser legs cover the front of the shoe. However the socks still do the job, as they look the same when the heel part is showing or the toe part is. So it's only for cosmetic purposes to wear long pants.








SHOE & CURB LEVITATION

Effect:
With this levitation, the magician faces sideways on from the spectator, and on command, rises off the ground by about 5 inches, clearly showing both shoes off the ground. He then lowers himself, and everything can be examined.

Method:
For this levitation, timing and misdirection are vital. Essentially, you turn side on to the spectator, so that they can see toes of both shoes, along with the heel of the closest shoe. What they don't know is that one of the feet isn't in the shoe, and is actually stood on the curb, an inch higher than the other shoe on the floor. .

You remove your foot out of the far shoe and place it side on with your leg, so that it is hidden from sight, on the raised curb.
You press the side of your foot against the top of the shoe, and as you stand on tip-toes with the foot on the ground, you raise the shoe by keeping it in a tight grip between your foot and other shoe.
The other foot, closest to the spectator rises at the same speed as the other, so when the spectator looks at it, it looks as though both feet are being raised off the ground at the same time.
After floating for a few seconds, you return to the ground, slip your foot back into the shoe and turn to face the spectator.

Performance:
The best place to perform this is near the curb of the pavement.
Find a very quiet street, and position the spectator in the road, facing the curb. You stand in front of the curb itself. Position yourself on the road (lower) level, parallel to the curb about an inch away.

Stand side-on with the spectator, slightly angled so that they can see the toes on both feet.
Turn your head to the spectator and talk to them, so that they make eye-contact. Tell them about the power of the earth and that red bull gives you wings or something. Maintain eye contact, so that they have no reason to look down, and constantly talk to them. This takes there attention away from your feet, allowing you to slip your foot out un-noticed. While talking, secretly remove your foot from the far shoe (closest to the curb) and place it on top of the curb (upper level) side on to your leg, so that is hidden from the spectators view.
Now pinch the back of the empty shoe with your other foot, and heel of the hidden foot. Now its time for the performance.
Bend your knees, and flap your arms twice, pretending to prepare for takeoff, and on the third bend, as you straighten your legs back up, lift the shoe upwards, keeping it pinched by the feet.
Stand on your tip toes, and you will rise not only the length of the curb, but also the length of your foot on tip-toes. This will vary depending on the size of your feet, but I have got 5 inches before! (I have big feet, and you know what that means don't you!)

The spectator can now even look under you, and see to the curb in the distance. There is nothing under or behind your shoes to see, since the foot is actually of the ground as well.
Only remain levitating for a few seconds, before lowering back to the ground.
Upon returning, immediately bend your knees as though landing hard, and turn to the spectator. Ask them how much you flew by making a hand gesture, asking was it this much, or this much (making the hands wider).
As they look at your hands, and listen to what you say, they naturally bring their eyes up from your feet. This allows you to slip your foot back into the shoe, and as soon as you've done so take one step away from the curb. Don't make a big deal of this step; make it a natural movement with the conversation.
Upon which, turn sideways again and look at your feet. Ask the spectator to look come closer and have a better look.
What you are actually doing, is subconsciously showing them that you were nowhere near the curb, as you are now a small distance away!

You don't have to use a curb for this trick; you can perform it on a box or near an empty tin can. If you get really good at this, try using the reel-rim of a car.



STAND-UP

Effect:
The spectator is unable to stand-up, from sitting in the chair.

Method:
With this trick, the spectator needs to sit as normal, in the centre of the chair. They should keep there back straight and their legs together.
You then place a finger onto their forehead and ask them to stand, without using their hands to lean on, or by bending their backs.
She will not be able to stand as her centre of gravity is no-longer over her legs, but through the chair, where she cannot create the balance needed to stand up.

Performance:
Often used in a super-strong man act, as an example of finger-strength for the performer.



STUCK FOOT

Effect:
You stop the spectator from lifting their foot.

Performance:
Tell the volunteer to stand by a wall with the side of the left foot touching it. They also need to have the left cheek (or shoulder) touching the wall.
You now apparently hypnotise them and tell them all their strength has vanished from their legs!
To prove this, the subject is asked to raise their right foot without changing the position of their body, and indeed they can't!



BALDUCHI LEVITATION

Effect:
The magician raises his arms up by his sides and slowly appears to rise a few inches off the ground before returning to earth.

History:
This trick was performed by Balduchi on a Television show, he was credited as the originator, when he himself stated in an interview afterwards that he was shown the effect from a clown at a convention.
It was performed by David Blaine in his Street magic Television special.
It was performed and explained by Paul Harris, Doc Hilfred, Jim Pace and Mike Maxwell in their videos.
It was performed and exposed by the Masked Magician on Magic's Greatest Street Magic Revealed 6.
It is currently unaccredited and the originator is unknown.

Method:
This levitation involves positioning your audience about 8 feet away at a 45 degree angle. You need to keep your audience small so they are within this field of sight. This is a very restrictive angle trick and it is essential that the angles are practised, preferably with a friend or in front of a mirror.
The levitation involves pretending to float off the ground by going on to your tip toes on just one foot (the one furthest from their view) while the nearest foot is raised a little off the ground.
This looks fantastic as the foot on your tip toe is hidden by your trousers, the nearest foot and the angle they are watching at. You only rise a few inches off the ground but the impression is fantastic. This trick is all in the presentation with you appearing to rise slowly for a second or two before returning to the ground quickly, so as not give the audience time to absorb what they are seeing and start to question how it can be performed.

Performance:
Position yourself at an angle to the spectator, and place your hands at your side. Bend your knees, and upon going back up, raise the hands at your side.




Bend down again and lower the arms once again.

On the second attempt, raise the foot closest to the spectator, and the heel of the back foot, standing on the toes of the far foot.




Make sure both feet rise at the same level and speed. Stay in the air for several seconds before lowering both feet to the floor again.
Upon landing, bend you knees, so it looks like you are absorbing the brunt of the landing in your legs, increasing the idea that you were actually levitating.

The distance your hands rise adds to the illusion of how high you actually levitate.
Upon returning to Earth, immediately turn to the audience so that they can see you are not mounted on anything. Step towards them to prove you are not stood on anything, and spread your hands apart about 30 cm asking 'How high did I float above the ground… was it this high? This high!?
With each time you ask, you spread your arms out wider. This gives the spectator the impression you floated even further off the ground, and when they come to recall the event in their memory, it will seem you floated even higher

Variation:
Have a wood block in your jacket pocket. Start the trick by laying your jacket over the ground and performing on the jacket. Position you're the pocket with the black inside towards the centre.
Perform the levitation on the jacket, and position your toes on the block. You will levitate your normal height, plus the additional height of standing on the block.

The scuffles in the coat also help the angles, and help hide the method from people viewing from the sides.

TOOTSY LEVITATION

Effect:
The magician removes his jacket, and places it over his shoes, with the toes protruding underneath the bottom of the jacket. Suddenly both feet leave the ground and the magician is seen to levitate several inches above the ground. The feet return to the floor, upon which the jacket is put back on, and the magician walks away.



Method:
This levitation requires you to have good foot control. It is best performed bare-foot, or in socks that have a hole in the big toe.
You place the jacket over your shoes, upon which you immediately slide both your feet both out of their shoes and place them behind the heels. Take one foot (the one with the exposed big toe) and grip the two shoes where the sides meet, between the big toe and the one immediately after it. Gripping the shoes together between them. You then lift the shoes with your foot, balancing on the other leg, which is out-of-sight. To the audience, they will simply see both shoes, lift the ground, which they believe have your feet inside.
Upon returning to earth, you quickly slip your feet back into your shoes, lift the jacket and walk away.



Variations:
You can keep one shoe on, and balance the empty shoe on top of the other, so that it looks as though you are levitating with your feet crossed.

CHAPTER 9:
TRICKS OF THE MIND

ANIMAL AURA

Effect:
Instruct a spectator to sit down in the lotus (yoga) position, with the knees crossed, and fingers pinched in front of them. Tell them that they are going to call upon their animal guide (spirit). You are not quite sure how they will communicate with you, but if they just relax and close their eyes, that it will make its presence aware to you.
You then go on to talk about the idea of 'aura's' and that animal guides are able to see the aura of their human subjects. In a trance condition their aura is in a heightened state, and one can actually feel it surround them.

The magician then walks to a point where both of their shadows are in view, and he touches their shadow twice on the shoulder.

You then acknowledge that the aura around the subject is fading, and so they can now open their eyes.
You ask if they felt anything while in the trance, and they confirm that they felt two taps on the shoulder, which amazingly corresponds to the number of taps by the magician.

History:
This trick was performed by Criss Angel on Mindfreak.
A variation of this trick was performed by Derren Brown on his Mind Control Series.
This trick is my performance for Psychokinetic Touches. As mentioned at the beginning of this book it has been credited to several people throughout the years. Banachek released a booklet on the illusion, crediting Milbourne Christopher who credits Achille D'Angelo. Banacheks Book is the authority on the trick. It goes into complete detail regarding the psychology behind the effect and how to present it. This book is currently hard to find, but several magic supplies do hold the odd copy. You will have to search yourselves to find the book, but it is well worth it.

Method:
This is a delayed reaction, dual reality technique. You exaggerate things they say, and manipulate the facts to fit the trick.

Performance:
This trick is created by the story line that you present with it. You create an atmosphere that seems mysterious in nature, and it takes the attention away from any actions you perform.

Instruct the spectator to form the locus position. Which is simply sat on the floor with their legs crossed, and fingers pinched together out in front of them.
Once they have closed their eyes, start to talk about aura's, and how you can see and feel the aura in a trance-like state. While talking about this, you wave your hands over and around the subject, as if showing the audience the subject. To the audience you never actually touch the subject

As you wave your hands around the subjects back, they go out-of-sight with the audience. You still keep your hands a few inches away from them, however as your

hand passes behind them, you extend your index finger towards them, and touch them on the back, just below the shoulder.
This is done unnoticed, and you quickly put the index finger back into position before it becomes visible to the audience again, when the hands lifts back over the head. Since the hand is a few inches away, they have no reason to suspect anything has happened.
It is best to touch the subject once as you go down and once again as you go back up, touching them twice.

Immediately upon doing this, walk away from the spectator and find their shadow. If No shadow is available, you can use another spectator or even yourself.
Tap the shadow twice on the shoulder and then ask the subject to open their eyes.

The length of time between the touches and the shadow touches is important. You don't want to rush, but the shorter the time between them, the better.
Remember at this point, not even the audience knows what was suppose to happen.

The first thing they notice is you being a small distance away. Mention that if possible.
Ask the subject if they felt anything. They will reply with two touches on their shoulder (Which you gave them earlier).
Ask them how long ago they felt it; was it just a few seconds ago, or more like 10?

Since you have been away from them for at least thirty second at this point, it draws the attention away from yourself, and since they will answer with one of the choices you gave them it seems impossible that you could have been the touché.

To the audience, the subject was touched twice by an invisible animal guide spirit.

Science:
Scientifically, we actually do have auras. Our eyes see objects by the light reflecting of the surface and bouncing back into our eyes. When you see a bulb lit, you can see the aura of the light around it, especially at night when you can see the street lights stream out in directions.
Our brain compensates for this in most circumstances, but if you have a bright light on stage, you can talk about these auras and show them an example of one before moving into the trick.




CARD TRANSMITTER

Effect:
The magician transmits a playing card into the spectator's mind.

History:
This trick was performed by Derren Brown on his internet magic series.

Method:
Using a series of hand gestures and a tone of suggestive voice, you force them to think of one particular card.
This trick works approximately 50% of the time, so while it is not guaranteed it does offer one of the most powerful mind-reading effects there is.

Performance:
Tell the spectator that you're going to transmit a playing card to them. If they try and guess what it is or they go for their favorite card to try and catch you out, then they will get it wrong. Ask them to simply relax, pay attention and open their mind to receiving the image.

Now slowly, in a deep, demanding voice, tell them to paint a picture of the card in their mind. A warm, bright colorful image. Feel the suit of the card (pat your chest), and burn the pretty image in your mind.

50% of the spectators will now be thinking of the Queen of Hearts.

Method:
Firstly, the queen of hearts is one of the most thought about cards in the pack. Especially to females, where seven out of ten would choose the card by choice alone.

You however want to increase the odds, and so add some subtle suggestion techniques to influence their thinking pattern, to picture the queen of hearts.
You say 'paint a picture', which influences them to imagine a royal card, since they are the only ones with a picture on them.
You mention warm, which is like love, so hearts. And bright, which indicates the colour red. Feel the suit, is another heart suggestion, as you can feel your heart.
'Burn' again indicates red, and 'pretty' is often associated with the female gender.
Together, they form the queen of hearts.

To influence the 'Three of Diamonds' try:
'Imagine a screen in your mind. [Make a diamond shape with your hands] with the little number low down on the playing card in the corner and at the other side [makes a squiggly movement with your fingers at the two 'corners']. Imagine the pips down the middle, down the centre of the card [extends three fingers of one hand towards the spectator].
Visualize that in your mind, on the screen. Make the rich colour bright and strong and vivid so you can see it clearly. Visualize that now, sharply, in your mind.

They are thinking of the Three of diamonds.

COIN IN THE HAND

Effect:
You ask a spectator to take a coin from their pocket and place it behind their back to conceal it in one of their fists. They then bring both fists in front of them and you are able to tell them which hand the coin is concealed in!

Method:
When the spectator brings their fists into view, you're looking for visual clues as to which hand contain the coin. Look for the following:

- The direction their nose is pointing.
- Which fist looks more clenched?
- Look for whiteness around the knuckles.
- Look for blue veins on the back of the hands, which are prominent.

You won't necessarily get a match every time, and certain people are more subjectable than others to theses signs. But since you already have a 50% chance of getting it right just by guessing, any of these signs significantly increases the chance of getting it right.

When it does work, it works great. But only do it three times before moving on to something else, or changing spectators.

CALCULATED NUMBERS

1. Ask a friend to pick a number.
2. Tell them to add the next higher number to it.
3. Ask them to add 9 to their number.
4. Ask them to divide this number by 2.
5. Now ask them to subtract the original number from this new number.

They are thinking of the number 5.

1. Ask a friend to think of a number between 1 and 10.
2. Ask them to double it.
3. Add 8
4. Divide by 2
5. Take away the number they first thought off.

They are thinking of the number 4

GREY ELEPHANTS IN DENMARK

Ask the spectator, or the entire audience to think off a small number, and then get them to do the following silently in their head.

- Double the number.
- Add 8 to the result.
- Divide the result by 2.
- Subtract the original number...
- Convert this into a letter of the alphabet. (1=A, 2=B, 3=C, 4=D, etc.)
- Think of the name of a country which starts with this letter.
- Think of an animal whose name starts with the country's second letter.
- Think of the colour of that animal...

They are now thinking of a Grey Elephant in Denmark!

MISSING MONEY

Performance:
Three men all with £10 decide to buy a TV set. Adding their money together, they have a total of £30.
They go to a shop and see a set for £25, leaving them with £5 change.
They need a TV guide, and go to the newsagents. The TV guide costs £2, leaving them with £3 change.
They give each of the three men, £1 back, so that they have all spent an equal £9 each.

But here is the problem. If three people spent £9 each, that's 3 x £9 = £27. Add the £2 from the TV guide; that equals £29. So where has the missing pound gone?

Method:
Read it through a few times, you might find it. But in performance, remember the story, and watch your audience be puzzled!

Variation:

Three men go to a hotel, and ask for a room. The room costs £30, and so they each give £10 towards the cost of the room.
However, the manager realizes that he overcharged the men, and gives them £5 back, upon which they say thanks.
The bellboy takes the men's bags to their room, for which they give a £2 tip.
With £3 remaining, they give each person a dollar back.

But consider this. If they each gave £10 at the beginning, and got a dollar back, then they each spent £9. £9 times 3 = £27. Add the £2 tip for the bellboy, and that makes £29. Where has the missing dollar gone?

SPIRIT TAPS

Effect:
After the spectator witnesses you place two fingers, one from each hand over their eyes, they are greeted by a spirit who touches the shoulder of the spectator.

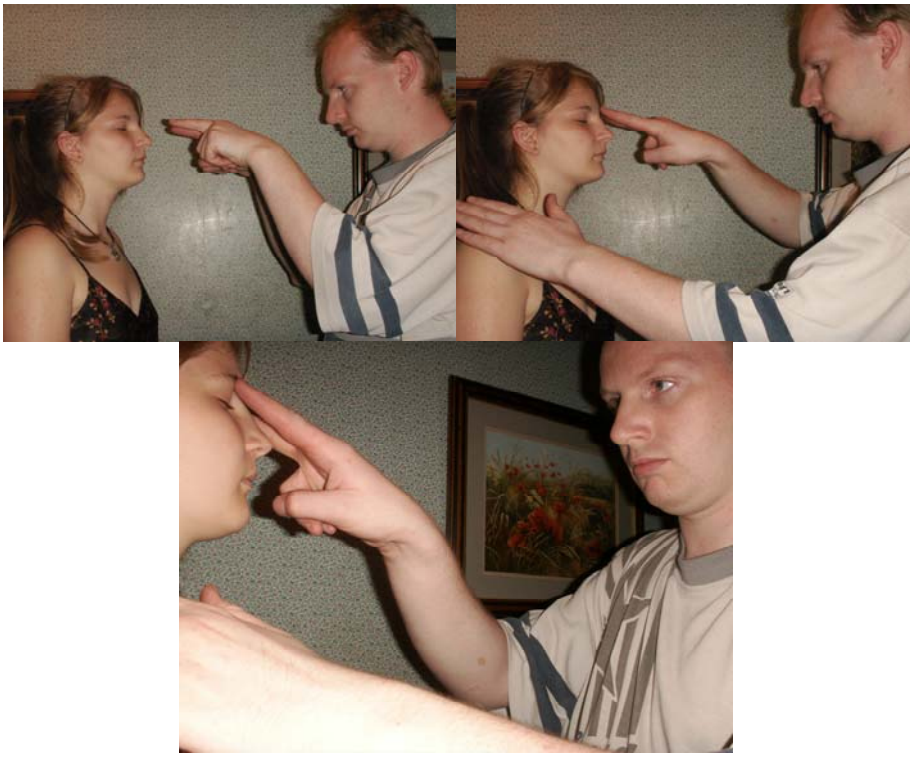
Method:
You go to place two both fore-fingers over the spectator's eyes, and as you approach they are to close their eyes. As soon as their eyes are closed, you extend two fingers on the same hand, and have them touch both eyes. To the spectator, both hands are there, but in reality only one is. This allows the other hand the freedom to tap the spectator on the shoulder.

Performance:
Take both hands, with forefinger extended tell the spectator that you are going to place them gently onto their eyelids. Upon approaching, they are to close their eyes.

Lift both hands to their face and tell to close their eyes. As soon as they do this, spread out the forefinger and index finger of one hand, and use these two fingers to gently touch the eyelids.
The spectator believes that two hands are their, as that is what the think they can feel.

With the free hand, you can now tap them on the shoulder. Immediately upon doing this, bring your hands back into position in front of the spectators face, and remember to curl the index finger back into the hand.

They usually move their head away and open their eyes automatically, however their visual focus will take a second to adjust, which is just enough time for you to get back into position, leaving them wondering what touched them on the shoulder.



THE PERFECT TELEPHONE TRICK

Okay, I devised this trick several months ago and quite frankly it is the best trick in the entire book. No-nonsense mind-reading. No pen or paper needed. No psychological forces that sometimes don't work; Clean, precise and idiot proof.

I perform the effect all the time, when my hands are busy balloon modelling, or when I need a quick trick to do.
The only time it has ever not worked, was when I performed it for my sister who simply didn't listen to what I was saying (she had seen a thousand tricks before, and knew I was doing a mind-reading stunt). But other than that one occasionally; it has always worked. I've done it to magicians, lay people, and yes, people over the telephone!!!
Its practically perfect. USE IT!!!

Effect:
You call out a list of ten or more objects, and ask the spectator to think of one of them.
You then look deep into their mind and grab the image of that object and amazingly you are able to tell them exactly what they are thinking off.

Performance:
List these ten items to the listener:

1. Coin
2. Hat
3. Wand
4. Coat
5. Book
6. Key
7. Spoon
8. Cup
9. Cuddly Rabbit
10. and Dice

Now ask them to picture one of those objects in their mind. Tell them to focus on it clearly. See it in their mind's eye…
You are now going to try and look into their mind and see what they are thinking off.

Tell them you sense some fur in this object. Ask if you are right?

If they say 'Yes', continue and announce that they are thinking of the Rabbit.

If they say 'No', continue by saying your sure its fury you can see it… dangling from a car like a furry dice. They are thinking of the Dice!

Secret:
There are several parts that make this illusion work. The first is control, you never tell the audience what you are about to do, and only once they have heard the list of ten objects do you tell them to think of one.

Because there were ten items, and you bombarded them with all ten items one-after another, there brain will be slightly confused over what you just said. Memory can only recall so much, and most brains only have two slots of memory, which means they will only remember the last two objects in the list.

Because you asked them to think of one of the object after you had said the items, you know that they will have chosen one of the last two objects, because that is all they can remember.

Now the next step comes from trying to make one object more subject-able to being chosen than the other.
If the spectator was to choose the last object, the effect would still work, but not be as strong as if they had chose an object in the middle of the list. Therefore we are going to make one object stand out more than the rest.

The ninth object is the perfect choice, since it falls into the two-slot memory pattern. I choose the word 'Cuddly Rabbit' for several reasons.
1. It has four pro-nouns (Maybe even five depending on how you say it). This takes longer to say and therefore separates it from the other objects in the list. It also means more time has passed since the other objects were said, and pushes them further out from recollection.

Because this is also the ONLY living object, it stands out as being slightly different, and to top it all off, we add the word Cuddly to it, as that is an associated emotion word that makes it appeal to more people. Together, they make that object a more subject-able choice.

The last object (Dice) will still be chosen 30% of the time, due to people having awful memories, or simply not listening properly to the list. Therefore we have to ask one question before we can make our prediction.

The first eight objects are all short, single pro-noun words, which are dull ordinary objects. This makes them less interesting and therefore unlikely choices to be chosen.

At this point, you tell the spectator to think of one of those items. You want to buy time now, and make them forget where in that list it actually was. You tell them to visualize the item, place it on a pedestal in their mind and rotate it.
Remind them that they could have chosen any of the ten items mentioned, and that they had a completely free choice.

The longer you can delay the revelation, the better the effect. Since they can't recall the items position, or the alternative selections that were available.

When ready to reveal the item, you are going to start by saying 'I sense some fur in the object…'

If you look at the spectator, you will see in their reaction if they are thinking of the rabbit. They automatically assume you are talking about the rabbit and often smile with this statement.

If they don't smile, then there is a good chance they are thinking of the dice. But personally I like to be sure and ask them to say if you are along the right lines.

If they say yes, then continue and reveal the rabbit.
If they say no, they you continue by saying 'I definitely see fur on this object. Its dangling form a car, like a furry dice. DICE – Your thinking of the dice!

The question about fur can relate to both items but is specific to rabbit until YOU make the link. Because you have stuck with the fur line of questioning, you have turned their negative 'No', into a positive 'YES', you made them think they were wrong and you were right all along!!!

Therefore, the listener thinks of an object, and you tell them what they are thinking!!!

Variations:
I have a few of these lists made out, with different objects / animals at the end, all with a relationship for the last two objects.
Therefore when I'm asked to repeat the effect for different people, they will each choose a different word. Currently I'm using Grizzly Tiger and hat.

It can also be performed on the street, and I often do the trick while my hands are occupied doing balloon modelling. I'll be doing this trick simultaneously.

THINK OF...

There is a popular census in magic, that when you ask a spectator to think of something they will pick the most common choice.
For instance, if you ask a spectator to think of their favourite flower, most will think of a Rose. You can use this census for some magical mind-reading.

Think of a number = 7 (second choice = 3)
Think of a Wrestler = The Undertaker
Think of a Colour = Red
Think of a pet = Dog

Another more sure-fire way to perform this trick is to use the environment you are in. I once did a show in a cinema, where the new Batman film was showing. There was poster's everywhere, and they had seen them on the way into the building.
I asked them to name a Superhero, and off course they choose Batman which was the one I had ready to produce.

Look around you, and see what stands out the most, then ask the spectator to look around and think of an item. You then proceed to read their mind and start by calling out that most popular item.
It isn't always guaranteed, but if this is a video presentation, you can just edit out the few occasions it goes wrong!

THINK OFF A NUMBER

Effect:
You are able to read the spectator's mind and guess the number they are thinking off.

Performance:
Ask the spectator to think of a two digit number between 1 and 50. Make sure both digits are different and that they are both odd digits

The most popular number people think off is: 37

Method:
The tricks works by eliminating the invisible options, until only a few possibilities remain.

For instance, asking for a 'two-digit number' eliminates the numbers 1-9. Asking for odd numbers eliminates another twenty options, and of those remaining, there are only 8 numbers left where both digits are different.

Probability states that 80% of people will choose the number '37'.

This is still a probability trick, and if you are writing the prediction down, I suggest making the '7' look similar to the number '1', as that is the second most popular number.

Variations:
1. Ask a spectator to think of an even number between 50 and 100, where both numbers are even and they are different digits. The most popular answer is: 68

2. Ask a spectator to pick a number between 1 and 1,000. The popular answer is: 333

THINK OF A SHAPE

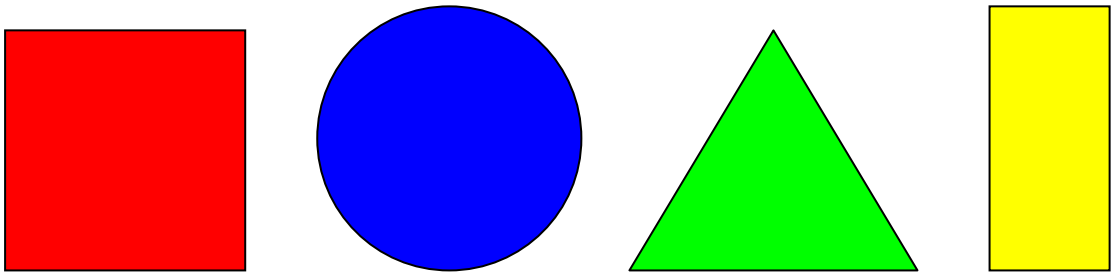
Effect:
Tell the spectator to think of 2 simple geometric shapes, simple shapes like a square and a rectangle but not to think of those, but to think of their own.
Now put one inside the other (while saying this, touch your thumb and forefinger together, creating a ring and keep the other hand straight, and tilted) and when you've got that, visualize them clearly in your mind.

Now tell them they are thinking of a circle and a triangle.

Method:
There are 2 reasons why the answer is the triangle and the circle, firstly the 4 most thought of simple shapes are square, rectangle, triangle, and circle. But you eliminate the square and rectangle by mentioning them in your example of simple shapes, so the only ones left are the triangle and the circle.
Secondly the hand signals you do look like a circle and the side of a triangle so this again tells the subconscious to choose those 2 shapes.

Tips:
When doing the hand signals; perform the action casually so as not to draw any attention to it. You want it to be a subtle subconscious suggestion.

When revealing the answer do not say which one goes inside of the other just say something like "I think you were thinking of the circle and a triangle".



Variations:
The two most popular colors are red and Blue, so as an additional step to this trick, ask the spectator to color both the shapes two different color. They will most likely choose these two colors.
When making the revelation, don't say which shape is which color, just name the shape and the colors, and the audience will never suspect anything.

TRUE LOVE

Effects:

True Love

The magician asks the spectator if they believe in true love. He goes on to talk about the signification of the wedding ring, and how it represents the bond between two people. He says that subconsciously, a partner will always choose the ring finger when given a chance, and that he wants to prove the theory today. He asks the wife or husband for any number, and they count together across the partners fingers. Ending magically on the ring finger.

The Ultimate Pick Up Line

You are in a bar, and you see the girl of your dreams. You walk up to the lady and to impress her, you tell her that you and her are destined to be together.
You tell her about the ring-finger, the finger of love. How if true love is meant to be, she will choose her ring finger. You have a one in five chance of being right, and if you she does select the ring finger, she will agree to go on a date with you.
(If not you'll give her fifty quid, which keeps them interested!)
You ask her to freely choose any number, upon which you count over the fingers to that number. As if Cupid himself had chosen the number, they land on the ring-finger.

For The Lady

Bring up 4 men and 1 lady from the audience. Position the lady second in from the side. So they are positioned in a line, three men, the lady and the final man.
Now state that in a minute, you are going to kiss one of the spectators on the cheek. However it has a one in 4 chance of being the lady and is more likely to be the man. So you're a little worried (Look at one of the men, then look at the lady).
You would love for it to be the lady, but you never know. In a minute you are going to ask the lady to choose any number she wishes. They will then count across the people until they land on just one, that person will then give the magician a kiss on the cheek. Remember, the person that she chooses will give him a nice big sloppy kiss.
It could be any number, she has a free choice. Whoever they land on, one full night in the sack just me and you. You then hand her a room key and asks her to look after it for you. Remember, whoever they land on, one full night of pure pleasure. Just me and you. You ask the lady to call out any number she wants.
You then count across the spectators until you arrive at the selected number, which just happens to land on the lady. How you finish the act is then up to you!

Knife Through The Hand

You bring out 5 paper cups, of which under one of them is a hidden knife. You're not going to tell the spectators which cup has the knife inside. You ask a spectator to call out any number, which they will then count across the cups to. The cup they end on will be the cup he won't stab his hand into.
They call out a number, and select a cup. You then smash your hand into the other four cups, leaving it unharmed. An apple is dropped down onto the selected cup, and it impaled itself on the sharp knife that was hidden inside.

Fore-Sight

The magician asks if anyone has ever seen the future or foreseen an event before it actually happened. He goes on to talk about how he has learned to harness an ability that allows him to see several seconds into the future. He will demonstrate this gift by making a prediction. He asks the spectator to raise his hand. He looks at it for a second, and then makes a prediction and chooses one of their fingers. He can simply call out the finger, or marks it with a cross or tie a piece of rope around it.
The spectator then calls out any number they wish, and they count across the fingers until then magically end on the predicted finger.
The trick can then be repeated to end on a different finger!

Vision

You pick up 5 objects from around the room, such as a pen, coin, shoe, mug or key. You then predict which object will be chosen. You ask the spectator to call out any number they wish. You then count across the items to that number, and end on your predicted item.
You change the items positions, and make a different prediction in a new location. You repeat the trick for a second time, and again you make the correct prediction.



Over The Telephone Reading

I'm going to predict that in a moment, you're going to land on your ring finger. Now I'm going to transmit a number to you. It will be a two-digit number between 1 and 100. Just make you mind blank, I'm transmitting the number to you now, just shout out the first number that comes into your head.
Good, now place your finger on the pinky and count with me across the fingers to your number. They will finish on their ring-finger, proving your prediction correct.

Method:
These effects all work by performing some basic mathematics in your head, with the number the spectator freely chooses, and then via a special way of counting.

This is by far my most favorite invention. It took me quite some time to deduce the formula which allows this trick to work.
It's simple, practical and can play to any situation. It can be utilized for a stage show, children's show or for a close-up magic show. You don't need any props, and its effect is powerful. They have no sums to perform, and there are no forces.



Explanation:
Let's say you predicted the ring finger (Finger 4).

If they said the number 1, you would start by resting your finger on the pinky, and counting 1 across to the ring-finger.

If they said the number 2, then you would again start on the pinky, but this time you count the pinky as number 1, and move across to the ring finger which becomes number 2.

If they said number 3, then you start on the thumb, and move across to the forefinger which becomes 1. The index finger is finger 2, and the ring finger is number 3.

If they said number 4, then you start on the thumb, and count the thumb as 1, the forefinger as 2, the index finger as 3 and the ring-finger as 4.

If they choose number 5, then you follow the same path as number 3
If they choose number 6, then you follow the same path as number 4
If they choose number 7, then you follow the same path as number 1
If they choose number 8 (or 0) you follow the same path as number 2

For numbers 5-8, you can either remember what numbers correspond to which starting position, or simply add or take away 2 as required to reach one of the 1 to 4 numbers.

Now, for ALL other numbers you have to perform a simple math sum. Divide whatever number they give you by 8. The answer is irrelevant, what you need to know is the remaining numbers left over, that don't fit into the sum.

For instance, if the spectator shouts out the number 33,
You do this sum: 33 divided by 8 = 32, remaining 1.
The important number here is the remaining number: 1, for which you now follow the procedure as if they had said the number 1.

If they had said the number 26, then the remaining numbers after diving by eight (24) = 2. So you start at position 2.

If they said the number 55, then there are 7 remaining. In which case you start as if they had said the number 1.

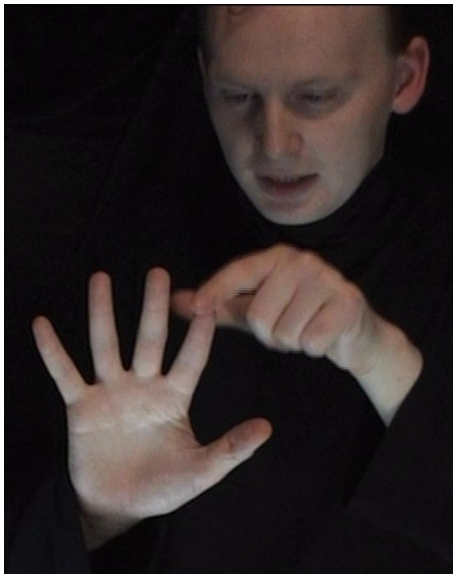
If they say the number 40, then there are no remaining numbers, which in this case requires you to start as if they had said the number 2.

So essentially we are turning any number they give us, into a 1, 2, 3, or 4.

Performance:
When performing the trick once, simply follow the trick as described in the effect above, using the formula provided.

When you ask for a number, you don't want them to select a small number, as the effect will be over too quickly, and they will simply guess at the solution. However you also don't want an extremely large number, or you will be counting for a long time, and you are more likely to miscount.
I ask the spectator to call out any two digit number they like. This way, they are forced away from the small single digits and the hundred digits.
If they insist on a high number, the formula will still work, and the sum is actually quite simple, but you will be counting for a long time.
However the bigger the number, the more effective this trick becomes, as it seems even more impossible to have predicted the finger.

On repeating the effect, you simply change your prediction to the flip side of the selection. For instance, instead of using the ring finger, you select the forefinger, and flip the counting.
Since it still boils down to the 1-4 principle, it's quite easy to do.
If you do repeat the trick, I advise changing the order of the objects or changing the spectator lifting their hands. Just in case they catch on to the fact that you might start on a different finger / item.
There is only a 50% chance of it starting on the opposite finger, and an even smaller chance that they will catch on. But it's best to play safe when it doesn't hurt to do so.



CHAPTER 10:
TRICKS OF STRENGTH

GROUP LEVITATION

Effect:
A spectator is chosen and asked to sit in a chair. Four volunteers are invited to try and lift the person using just their fingers, which they are unable to do. The magician says the magic words as removes his weight. The volunteers then try to lift the person again, only this time he jumps straight up, as though he were as light as a feather.

History:
This trick has been performed by Richard Osterlind, James Coats, and Uri Geller. It has been scientifically studies and no explanation for why it works has yet to be found.

Explanation:
The true method of this trick is still unknown. It works every time, and in any environment. The size or mass of the person does not seem to affect the trick, and the centre of gravity is the same both before and after, so mystics are still mystified. A British research institute even performed some comprehensive research attempting to explain the effect. They performed the trick in controlled conditions, without any of the fancy hand movements. The trick still worked, and they were unable to conclude any satisfactory answer as to why it worked.

Performance:
Choose a spectator, preferably one who doesn't have a bad back (For safety reasons) and have them sit in a chair. (If a chair is unavailable, the floor will suffice, but it means there will be quite a drop when landing from the levitation, so try and find some soft ground).
Any size spectator will suffice, and for the best effect, it looks good to choose a heavy one.
Have them sit upright in the chair, with feet on the floor, and hands on their lap.

The four assistants stand around him, two on each side. Instruct each volunteer to be in control of a shoulder or knee.

Each volunteer should make fists with both hands, then extend the two forefingers and touch them together gently but firmly.



The two volunteers standing by the shoulders place their extended forefingers under the seated person's left or right armpit. The other two volunteers place their forefingers under the seated person's left or right knee.

Ask the seated person to imagine himself as the heaviest person in the world (for effect), and then ask the volunteers to try and lift the person. They will fail.

Upon which, have the four volunteers place each of their hands over the spectators head, in alternate fashion, one hand on top of the other, until all 8 hands are over the head.
You ask them all to count down from ten to zero, and while doing this, you instruct the spectator to image they are tied to a hundred helium balloons, and are being lifted into the air.
Upon reaching zero, they replace their fingers back into the same positions as before, and attempt to lift the spectator once again.

This time, they will find that the spectator lifts straight up, as though weightless. Instruct the volunteers to carefully lower the spectator back to the chair, upon which everything returns to normal.

Variations:
Instead of putting the hands over the spectators head, there have been presentations where each volunteer places their hands over their respective shoulder or knee and press down for ten seconds instead.

STIFF ALL OVER

Effect:
The magician turns a volunteer into a rigid metal rod, which is proven by balancing them across the edge of two chairs, which is the first miracle. Sitting upon him, and standing upon him, and yet his rigid figure does not change.

History:
As performed by Criss Angel on Mindfreak.

Method:
To perform this effect, you need a volunteer who is wearing trousers. The taller the volunteer, the more visually impressive it is.
By placing the volunteer into a particular position across the chairs, it re-directs any weight placed upon them, through the chairs, and not onto the volunteer.
It also requires the volunteer to follow specific instructions correctly, especially one which involves how the spectator grips their own trousers.

Performance:
After choosing a tall volunteer who is wearing trousers (preferably without a bad back), get them to lie down on the floor.
Place two chairs behind them; one near the head, the other near the feet.
If available, get another two helpers, who can hold down the chairs, in case they fall over later. They can also help lift the volunteer onto the chairs when ready.

Instruct the volunteer to place their hands at their side, and to grab their trousers, just below the sitting area, and to keep a tight grip of this area, on both sides at all times.

This small action actually creates additional support throughout the volunteer's body, since the arms are supporting the back, and the trousers gripped support the legs.

You can now get the two helpers to lift the volunteer onto the chairs. Tell one to lift via the ankles, and the other to lift via the armpits.

Once on the chairs, the volunteer should stay rigid, as long as they keep hold of their trousers as instructed. This shows that they have become rigid.

To sit down on the volunteer, position yourself so that you are sat with your bum on their upper leg area as close to their groin as possible as this allows for even weight distribution to occur, and then lift your feet off the ground.

To stand on the volunteer, it helps to have a third chair, which you place behind them, which you stand on first, before stepping onto the volunteer. (It's a lot easier and safer than trying to step up onto their chest).
After placing the chair behind him, step on the chair and then pace your right foot onto the area just above the volunteers knees and your left foot onto their chest (not their stomach) so that your weight is evenly distributed across them.

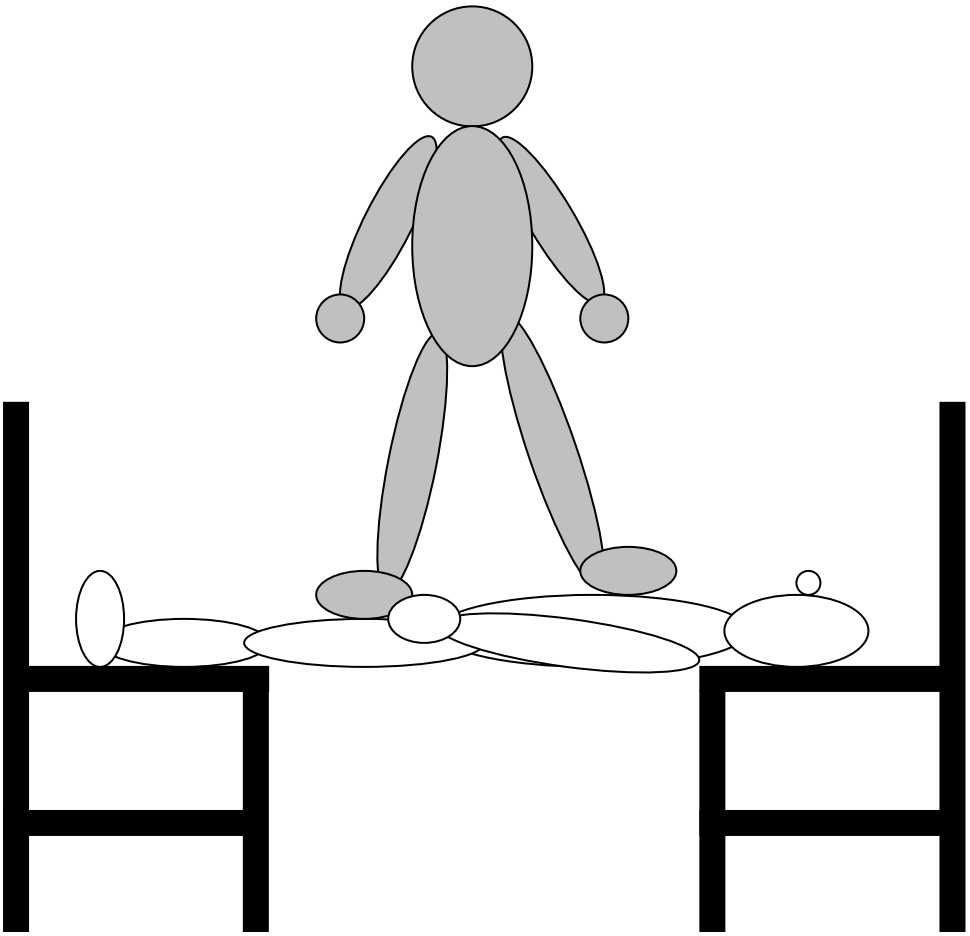
When getting off, step back onto the chair, and remove it from the performance area, so it does not cause an obstruction later. You can then get the two helpers to lift the

volunteer back to the ground where you unlock them from the magic spell, and allow them to stand up, and receive a well-earned applause.

Variations:
The trick has been performed with the magician becoming a metal rod, which can help when positioning. However, when you get a spectator to stand upon you, instruct them carefully about where to place their feet.

The volunteer can even be balanced on the top ledge of the back of the chair, if positioned correctly, on a straight smooth section.
The back of the neck and ankles will balance the body.
However, the chair should be cushioned, so as not to hurt the spectator, and not be a rigid block, with a cornered edge, as they too can hurt. The back also has to be straight, to balance upon, and not curled like most chairs.

Other items can be placed onto the volunteer, such as a massive weight, or even an elephant. However these require extreme safety precautions and practice to make sure that everything is in the correct position.



SUPERHUMAN STRENGTH TEST

Effect:
The magician is able to show superhuman strength, stronger than that of twenty men!

History:
As performed by Criss Angel on Mindfreak.

Performance:
Instruct a volunteer (or yourself) to stand facing a wall, legs apart, with both hands flat against the wall.
The second spectator is to then press with both hands onto the volunteers right shoulder, and attempt to push them into the wall.
However, they will fail since the arm is pressed against the wall, and the pressure being pushed onto the shoulder is transferred down the arm and into the wall, meaning she will never fall over.

You can get another spectator and another, and have those all push on the right shoulder, of the spectator in front of them, forming a giant chain. However, any pressure created by the spectator behind another spectator is actually directed through the feet of the person in front. So the volunteer on the wall will only be affected by the force of the person immediately behind them.

To the audience, it looks as though you are resisting the pure might of twenty people, all pushing upon you.

Variation:
If you are physically strong you can simply face the spectator and planting your feet into the ground, take the full strength of the first spectator into yourself. The strength of the others will still be absorbed into the person in front, but you will have to withstand the constant pressure of one person pushing against you.

This eliminates the need for a wall, but does require some physical attributes.



UNLIFTABLE BODY

Effect:
You hold your arms at your sides and have two people grasp your forearms - one person on each side. On the count of three, they lift you in the air. It's easy. Then, you have them try it again. However this time, they can't lift you.

History:
This trick was performed by Criss Angel on Mindfreak.
It was also performed by Derren brown on Mind Control.

Method:
Stand with your feet side by side, with your arms at your sides.
Have one person stand to your right, and one person to your left. Have them hold onto your hips with both hands. Ensure that both your elbows are directly pointed at the ground. This ensures you have a horizontal centre of balance. In the photos, I have bent my elbows, but this isn't necessary, the direction they face is what's important. (Make sure the lifters don't hold you at the elbow).

Tense the muscles in your arms and, on the count of three, have your friends lift you straight up. It should be no problem.

Now start again with your arms at your sides, only now, relax, and move your elbows so that they are further forwards or backwards. This distorts your centre of balance, and makes you unliftable.
Practice the effect a few times, as the position of the elbow differs slightly from person to person, depending on your own unique bodyweight. But once you find it that is the position you need to remember.
Once again, have your friends lift straight up on the count of three. With practice, you will become impossible to lift.

Tips:
Don't worry if you're not unliftable right off the bat. Chances are, even if your friends can lift you off the ground, you will still feel significantly heavier to them.

Try thinking "Up" when your friends lift. When trying to be unliftable, try thinking "Down".

The people doing the lifting should bend their knees and lift straight up, toward your shoulders.

This trick can be performed with just one spectator lifting you, however for safety reasons I advice using two. It also looks a lot better if the combined strength of two people fails to lift you.


Elbow pointing at floor
Elbow Further Forwards or Backwards

CHAPTER 11:
TRICKS WITH OTHER BODY PARTS

DEAD OR ALIVE

Effect:
You invite your spectator to check you pulse, and count the each pulse as it happens. At your command, you stop your own pulse, turning into the living dead. Once they are convinced that you should be dead, you click your fingers and your pulse returns.

History:
This trick was performed by David Burglas on the 'Paul Daniel's Magic Show'.

Method:
The vein that allows blood to flow into your arm, and gives you your pulse, is connected to a muscle that is under the armpit. When something is pushed against this muscle, it temporarily stops blood from flowing to the wrist, and stops your pulse.

Performance:
Invite a spectator to check your pulse, ask them to count aloud, so that you know they have found it, and that anybody else watching can confirm her actions. When ready, place your other hand into a fist, and place it under the armpit. Your pulse will stop. When ready for it to return, move your arm to make the magical 'click' and it will return.
A second method is to wear a shirt, and to roll up the sleeve into a ball so that the bulk of it is under the armpit. Wearing a jacket or jumper over the shirt hides this. You then press your armpit against the bulked up shirt to stop your pulse.

The third and most popular method is to have a rubber ball, tied to a strap that you wear under the arm throughout the show. When the trick is about to begin, manoeuvre the ball under the arm pit, and press the nerve against it, stopping the pulse.

Tips:
Try stopping and starting your pulse at will in a most spooky manner.
Have the spectators bounce their fingers in the air with each pulse, so that the entire room can see the effect and when the pulse stops, she will stop bouncing her finger.




HEAD TWIST

Effect:
You remove your T-shirt and wrap it around your head. You then proceed to turn your head a full 360 degrees, apparently breaking your neck. You then turn it back again and remove the shirt to show it is unharmed.

Secret:
A special move which involves you turning your head while under-cover of the shirt.

Performance:
Crank your neck from side to side as in some discomfort. Remove your arms out of your shirt and go to pull the shirt over your head. However stop as soon as the shirt goes over the shoulders. The entire head should be engulfed inside the shirt, with your face sticking out the neck hole.
Now place both hands onto the side of the head and grasp the shirt, with your head inside. Turn your entire head & shirt a quarter turn to the left. The audience can see your face turn WITH the shirt. As soon as you have turned so that you are facing your left, your face becomes out of view. Continue to turn the shirt so that it goes to the back of the head. However, your head now turns back to the front and turns to the right side instead. Because the shirt is in front of the head, the audience cannot see this.

Continue to turn the shirt so that it is now on your right hand side, and joins back up with the face. Once the face is back inside the neck-hole, continue turning so that both the shirt and head turn back to the front together.

It will look as though your head has twisted 360 degrees.

Now reverse the action, to straighten out the neck. Upon which remove the shirt and show yourself completely unharmed.

Tips:
It is extremely important that the turning of the shirt happens in one smooth continuous motion.

It is best to use a dark T-shirt, which will not allow the audience to see your head turning through it.

Much of this routine is created through the performance. You may wish to scream as you turn the head, and show some neck pain after the restoration.

I begin this trick by performing ‘Neck Breaker’. You can also utilize the clicking finger move to create a crack noise when turning the head if desired.







INVISIBLE COIN

Effect:
You take out a coin and perform some classic coin tricks, doing some ‘questionable’ hand movements. Before amazing everybody with a superb vanish.

Secret:
There was never a coin! The entire trick is performed as though you had a coin, but you actually just mime that you have one.

Certain factors are used to help sell the idea that you have a coin. You keep mentioning it and describe details such as its value and colour.
When performing the sleights, they are over exaggerated and you make the hand look as though it is concealing a coin when it is actually empty.

There are certain things that every coin magicians knows not to do, because they look suspicious and create an unusual shape that attracts unwanted attention. For this trick you are going to perform all of them!

Performance:
Reach into your right pocket and pretend to take out a coin with your right hand. Keep it in your fist and mention that it is a silver 10 pence piece (Or native coin to your country). Pretend to take the coin from the hand with the left hand, and make the right hand look odd, as if concealing something.
Raise the left hand as though a coin was in it, and give it a blow, supposedly making it vanish.

Now go to show the other hand by raising it, with the fingers tightly together. Bring the left hand behind it, as though catching the coin before showing it empty.

To the spectator, they think your doing some bad palming with the coin.

Upon which, turn the right hand and position your thumb and forefinger as though you were holding an invisible coin. Pretend to eat the coin and bring your left hand up to your left ear and with the fingers in front, pretend to pull the coin out of your ear. With the fingers blocking, they think its just bad covering.

Perform a simple vanish like in the beginning once again, and this time when you give a blow, display both hands cleanly empty.

They will wonder what happened to the coin, even though they never even saw that you had one!!!

If you don’t believe me, ask them where they believe the coin is? They will likely say your pocket or up-the-sleeve, upon which you can have them check.

Tips:
This is a great finish to a coin manipulation routine, as they have seen the coin being used in a few tricks before hand, and it is a very clean finish to the vanish.

NECK BREAKER

Effect:
You grab the bottom of your head, and twist your head. A loud crack is heard creating an eerie sensation that something has just broken.

Method:
You place one hand on the chin, and the second hand behind the back of your head, and pretend to take hold. However the hand behind the head actually prepares to snap your fingers, of which you do while simultaneously turning your head.







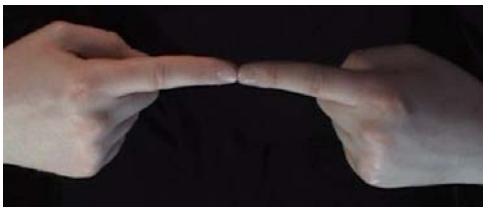
CHAPTER 12:
PARTY GAMES

COUNTER-CLOCKWISE

Take your right foot in air and rotate it "clockwise" meanwhile take your right index finger and write the number 8 in the air. Watch your foot change from clockwise to counter-clockwise. This is because "8" is a counter-clockwise figure your brain cannot operate 2 limbs on the same side in different directions.

CIRCULAR

Hold out your hands and point both fingers towards each other.



Now turn the left hand in a counter-clockwise circular motion (towards your body), and the right hand in a clock-wise circle but in the opposite direction (away from your body). – Can you move them both at the same time? Most find it impossible to do.

SPARKS

Stand on the carpet or rug, and rub your feet against the fabric, this will generate static electricity in your body.
Now find a victim, and touch them to give them a minor electric shock.
To increase the intensity of the shock, jump into the air at the time of touching them so as to un-ground yourself, and propel the full charge into the victim.

THE PINOCCHIO EFFECT

Select two volunteers, and have them sit on two chairs, facing each other. Ask them to close their eyes.

Ask the first spectator to take their right hand and put it onto his own nose. They are then to take the left hand and place it onto the spectator’s nose.
Ask them to tap and stroke the nose in a gentle manner, making exact identical movements with his other hand, on his own nose. He should do this for 60 seconds.

About 50% of people will have the extremely odd sensation that their nose is 3 feet long, or somehow their nose is elsewhere!

CHAPTER 13:
JOKES

JOKES

The effects in this section are meant as a practical prank, which utilizes the body. They can be used as a joke by itself, but are best utilized in a routine which features a number of body tricks.
I personally use them as warm-up piece into an actual trick, or as a link between two different effects.
Since they are comical in nature, you can also use them to entertain the audience with laughter, breaking up the endless repetition of trick after trick.

BENDING FINGER

Ask the spectator if they have ever heard of Uri Geller, the guy that bends spoons? Then tell them you can do one better, you can bend fingers!

Take your left hand, and extend the forefinger, and place the others into a fist. Now rub the bottom of the finger and slowly bend your finger!

ELEVEN FINGERS

To count eleven fingers on your hands, raise both hands palm out, towards the spectator.
Start by using your left forefinger to point to each finger of your right hand, counting "One, two, three, four, five".
Then with your right forefinger, count the fingers on your left hand, "Six, seven, eight, nine, and ten".
Pause for a moment, then count again only this time count backwards, pointing to the fingers of your left hand, say "Ten, nine, eight, seven, six...". Then stop, hold up the right hand and say "Plus five equals eleven!
You do have eleven fingers!

FINGERS ACROSS

Raise two fingers on your left hand, and a fist with the right hand. Bash the hands together, and then quickly, lower the two fingers on the left hand into a fist, and raise two fingers on the right hand.
To the spectator, you have just made two fingers change place to the other hand.
Reverse the effect, and you have a finger teleportation trick.



HAND IS FASTER THAN THE EYE

Bring both hands up so that they are either side of the head; parallel to the eyes. Flap your hands open and closed, and do the same with your eyes. Now say – Look, the hands are faster than the eyes!

IT'S FOR YOU

Have your spectator to make two fists, and to rest one on-top of the other. Now get them to say 'wing' three times. Now pick up the top hand and place it to your ear like a telephone and say 'Hello? Hello? Must be a wrong number' and put it back.

NAILED ON BOTH SIDES

Interlock your fingers on both hands, like below, and then raise one set of fingers. Show that you have ten finger nails on one side, and then rotate your hand to show the other side. While rotating, quickly drop the raise fingers into the hand, and extend the other fingers.
Then tell the audience that you have ten finger-nails on that side of the hand also, showing that you have twenty finger-nails.



MISSING HEAD

Pull your coat over your head, and button up the front. At a glance, it will look as though you are headless.

MUG

Find the edge of a wall and stand with the side of your body to the edge. The hand which is behind the edge (out of sight) comes up, and grabs the neck, and you pretend that you are being dragged away by someone by grabbing your own head and yanking yourself behind the wall.
This trick works well if the mugging sleeve is rolled up, so that it looks different to the other visible hand.

ONE HANDED HAND-STAND

Ask your spectator if they can do a one-handed hand-stand. They will probably say no. Bet them that you can do it, then place your hand on the floor, and stand on it with you feet!

POKE

Make a ring with your finger and thumb and poke your finger through the hole, saying ‘Do you see this hole here, created by my finger and thumb. I bet I can poke my head through the hole, without separating the finger & thumb’.

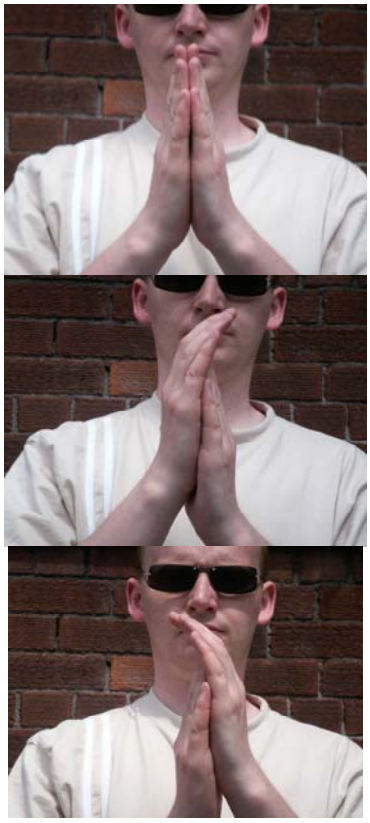


They will off course think you are crazy, as the hole is tint and your head is big. It cannot possibly fit through. Bet them some money that you can do it.

Now place the ring on your forehead and poke your finger through it saying ‘Look, I’m poking my head through the hole!’

RUBBER FINGERS

Place your hands together in prayer position, and rub your hands against each other, curling over your fingers as it reaches over the other hand. Start with small movements, and gradual make them bigger, to create the effect of rubber fingers.



SLEIGHT OF HAND

Perform any of the tricks in this book, and say that its sleight of hand!
Or simply pull your sleeves over your hands, and show that they have vanished.

STAR SIGN GUESSING

The two most popular star signs are Virgo and Capricorn. The reason for these is that 9 months before these dates was a festive season and the human species likes to celebrate in style.
Anyway, there is a good chance that when you walk up to a spectator in the street, you can pretend to use magic and tell them their star sign.
1 in 4 people will fall in these two places.
For the 3 in 4 times you get it wrong, they will forget it. You don't tell them who you are until you get the prediction right!
When you get it right, the spectator will be so amazed they will never forget. When you get it wrong, they will have forgotten all about the trick in just a few days. So no damage to your reputation has been done, and it can only help in the long run.

THE SHRINKING MAN

To shrink in size, you need to be wearing a long tailed coat. Walk away from the spectator, and with each step, bend your knees. Keep the knees bent, and continue to bend further with each step.
With the coat behind you, the spectator cannot see this, so continue in this manner with each step until the spectator can only see your feet and head. You have magically shrunk in size.
Check out 'Andrew Mayne's - Body Morphin' for an expanded explanation with photographs.

TINY

Pull your trousers legs up, so that the ends are at your knees. Remove your shoes, and kneel down on top of them, so that your knees are where the feet would enter. The toes of the shoes should be in front of you.
To anyone looking it will seem that you have tiny legs.
This trick works best behind a closed door, and shocking people when they open it.

VANISHING HEAD

Lift your shirt over your head and fasten the buttons so that your head is out of sight. Put a jacket on as this adds extra weight to the shoulders, needed for the trick to work.

If wanted, you can put a piece of black or red cloth over your head to make it look even more convincing.



WALL

STAIRS

Find a sofa, or small wall, of which you can walk behind but keep the top half of your body in full-view.
Now walk behind the wall once, showing it is all on the same level. Then turn around, and as you walk back, bend you knees with each step, making each bend bigger than the last. Making yourself go lower and lower.

To the spectator, who is positioned in front of the wall, it will look as though you are walking down a flight of stairs.

Now to reverse the effect, simply walk back up the stairs by unbending your knees gradually.

ESCALATOR

Stand behind the wall, and pretend to press an imaginary button. Then slowly bend your knees, keeping your back straight. So you remain vertical but lower towards the floor. It looks to the spectator as though you are on a moving escalator.

WALK-WAY

With this, you are seemingly on a moving walk-way.
This one requires a little practice. Bend your legs at the beginning slightly, and keep the top half of the body vertical throughout the trick. Now walk behind the wall, keeping your body still, and take small steps moving gradually forwards.

Because the top half remains still, it looks as though you are on a moving walk-way, to the spectator.

FLIGHT

For this effect, you pretend to fly like superman. Turn side on with the wall, and bend your top half of the body over 90 degrees. Simultaneously raise the leg closest to the wall so that it is vertical with the body. It will look as though you are flying!

TRAMPOLINE

To do this, simply bend your knees and as you extend them jump into the air. As you come down again, lower your head below the wall by bending further and repeat the effect. Try and jump higher each time, making the idea that you are on an imaginary trampoline more vivid.
To finish, jump to one side, and pretend to fall off the trampoline by landing on your side. Scream as though you were falling, and even though you land on the ground right next to you, continue screaming as though it were a long way down.

Under-cover of the wall, it makes a funny routine.

YOU'RE THINKING OFF...

For this trick, you need two spectators.
Tell one spectator that you can read minds, and that you will predict the next word that they say.
Secretly whisper the word ‘No’ to the second spectator.
Ask the spectator to think of a word and then once they have it, pretend to read their mind.
After a few minutes ask them ‘Are you thinking of the word ‘Oblong’? They will say No.
Upon which, turn to the second spectator and ask what word did you predict they would say, and they confirm it was the word ‘No’. Your prediction is correct!

CHAPTER 14:
PUNS

WORD JOKES

This section isn't actually magic, but magical puns, heckles and one-liners which suit a magician. You can make an argument to say that jokes are tricks with the mind, but we won't go there!
I've included them in this book because I thought up most of these and wanted the world to know ands use them. Sometimes the jokes make for an excellent distraction for setting up between tricks, or simply make for a better comedy based performance.

What's the difference between a magician and his rabbit?
Everybody likes rabbits.

Why did the magician cross the road?
To buy a hat for the chicken to come out of.

The psychic convention has been cancelled due to unforeseen circumstances.

I'm going to attempt to read your mind…
But I can't make out this letter on your tattoo.

How many magicians does it take to change a light bulb?
Depend on what you want it changed into.

Can you turn me into a frog?
That's a bit easy; you're already half way there!

I think we should combine Birthdays, Easter and Christmas all into one day…
February 29th!

Can you make my wife disappear?
I can but it'll cost you the house, the car, and half your money!

Can you turn this dollar into a tenor?
I can, but it will cost you twenty to see it.

Can you make the bill / cheque disappear?
No, But I might be able to double it for you.

I use to do this trick with a guillotine. Until it all went wrong. Oh well, you live and learn. At least I hope she did.

Can you show me a card trick?
Sure, give me your credit card.

I'm such a good magician; I can turn Cola into Pepsi!

Where do you learn all these tricks?
Harry Potter movies.

Can you make me vanish?
I can try; let's start with your wallet.

I can read your mind. So stop thinking that!

If you're a magician, then where's your assistant?
We were practicing the bullet catching tricks and it went wrong. So I fired her.

If you're a magician, then where's your rabbit?
What do you think you're having for dinner!

Can you saw yourself in half?
Sure thing, but it will cost you double.

I'm going to read your mind…
That's odd; I can't seem to find it.

Is your card the… Three of Diamond? – No.
Well, what man really knows what a woman is thinking anyway!

Can you make my car disappear?
Sure, in this neighbourhood, it's probably already gone.

Are you really a magician?
No, I'm the tooth fairy in disguise.

If you’re a magician, where’s your magic wand?
I’d show you, but this is a family show.

Take of your hat, and look for a rabbit. Then pat your head.
Is there a rabbit on my head? On no, it’s just my hair (hare).

My wife is an amazing magician. Just last week, she made my entire pay-cheque disappear!

I’ve just insured these magic hands for a million dollars each!
Now for my next trick, the hand chopper!

There’s nothing to worry about. This guillotine trick has only ever gone wrong once… which is why I don’t have an assistant!

Can I shuffle those cards?
Sure. Now its time for a rope trick!

You can trust me, I’m a magician!

If you’re so good, why haven’t I seen you on TV?
(Sit on the TV). Or ‘I’m always on the other channel’.

The spectator asks the magician: "How'd you do that?"
He replies: "I could tell you sir, but then I'd have to kill you."
After a short pause, the man yelled back, "Ok, then... just tell my wife!"

If you’re such a good magician, why don’t you magic the money up yourself?
I used up all my magic powers in the show.

How do you get a magician to do 100 card tricks?
Ask him to show you one.

Its just been announced that the Origami society has folded.

A fellow with a rabbit in a hat pin on his lapel and a fellow with a magic wand under his arm are waiting for a cab. Which one is the magician?
The cab driver.

When I was a child my mother asked me what I wanted to be when I grew up. I said "A Magician". She said, "You can't do both".

What do you call a magician on the moon? - A problem.
What do you call a hundred magicians on the moon? – An even bigger problem.
What do you call all the magicians on the moon? – Problem Solved.

Answering machine message:
I’m sorry, we’ve all done a vanishing act at the moment, but I can read your mind, and I know you want to leave your name and number so that we can amuse you later.

CHAPTER 15:
THE ROUTINES

CORE FINGER MANIPULATION ROUTINE

My core close-up routine for finger manipulation goes as follows:

1. Thumb Off
2. Moving Thumb
3. Stretching Thumb
4. Telescopic Pinkie
5. Vanishing Pinkie
6. Finger Stretch – Part 1
7. Finger Stretch – Part 2
8. Chomp
9. Thumb Through Ear

These tricks were chosen for various reasons, I find they run smoothly from one effect into the other, and my patter suits this style of tricks. They are all visually stunning tricks, which get a wow response after another wow. They start of strong with the removal of the thumb and gradually build to the more menacing thumb through ear.

I have on occasion moved into finger-through-finger, but on the spectator's hand, along with three finger Monte.

I talk about my magical finger and thumbs and how they do extraordinary things.

When in a live performance, I tend to do the act to rhyme, two of which are written below. I recite the rhyme as I perform the trick which matches what I am saying. It goes similar to the above; however I go into arm tricks also.

For 'The Terrible Tale of Tom Thumb', the order of tricks is as follows:

1. Thumb Off
2. Moving Thumb
3. Stretching Thumb
4. Telescopic Pinkie
5. Vanishing Pinkie
6. Three Finger Monte
7. Chomp
8. Extra Finger Production
9. Finger Stretch Part 1
10. Finger Stretch Part 2
11. Two Left Hand
12. Vanishing Hands (Hidden in sleeves)
13. Growing Arms
14. Thumb Off

The Terrible Tale Of Tiny Tom Thumb

This poem can be performed with the demonstration of various Body tricks.

This is the tale of tiny Tom Thumb
Who lived on the hand and was rather quite dumb.
He always had a question to ask everyone
Like the other side of the hand, what's there? Anyone?

On Monday he decided to have a look,
And breaking apart he tried, but got stuck
The very next day he tried again,
But this time it was the arm that made his efforts in vein.

He thought it was perhaps, because he was to small
So he made himself bigger top look over the wall.
But alas for Tom Thumb, for he could not see.
The finger footmen were taller than he.

Now the fingers themselves, they could grow and sink in.
Don't believe me, watch Mr. Pinkie move in!
He could move so far that he couldn't be seen
But moment's later he'd rejoin his team

And it wasn't just the pinkie that knew a few tricks
Others could vanish, and appear back in the mix
And when one was injured or bitten away
All it took was a jester, for one to grow back the same way.

They even had a secret weapon
Most thought there were ten fingers, when in fact there were eleven.
And if you gave a finger a little rub like so
It will grow size, what an amazing show!

Now the hands themselves controlled them all.
Were they the same, or were there non at all!
They could even grow in size
A little tug, gave an amazing rise!

The other would follow, ands again they'd both match.
Forever the same, but forever detached.
But let's never forget Tom Thumb, who never stopped trying.
He even asked the fingers, but never knew that they were lying!

Mr. Detachable

I am Mr Detachable
I come apart at the seems
I'm tied together with cello-tape,
Staples, glue and string.

But still I'm not quite perfect
As you can plainly see
My thumb comes off and moves about
A scary thought it seemed

It would travel just about anywhere
It had no particular choice
I'm just glad it comes home
And remember who's the boss

My fingers has a problem
They easily snap off.
I have to throw it in the air
And catch it back on top.

They come apart so easily
That some times you cannot see
Just watch this finger pass through the other
Weird, you're telling me!

My cheek is also special
It has this secret hole
Just watch me poke my finger
You'll see the story I just told.

My head has lots of problems
I screw it on each day.
Occasionally it even falls off
Not good I hear you say.

I thought that if I took my tie
And wrapped it round like so
It would help keep my head together
And secure my head for the show.

But alas that too did fail
For you can surely see
All it took was a little tug
And right through it seemed to be.

So you see I'm Mr Detachable
I'm not quite all their
But what scares me most of all
Is me losing all my hair!

CHAPTER 16:
AFTER THOUGHT

AFTER THOUGHT

Well I hoped you enjoyed this collection of tricks, stunts and magic. Whether you have this book for recreational fun, or to create a new magic routine, I believe there is something in it, for everyone.

If nothing else, it contains lots of cool effects that you can do to your family and friends. Spend an evening in, and try out some of the routines. Making your friends legs fall through the floor is an amazing experience, and that's just the tip of the iceberg!!

If you like this type of magic, try looking at some optical illusions as well as there are many eye-tricks that are just as good. The Internet has a wide selection of these available for free.

I would like to thank my entire family, especially my two sisters 'Anna Ablett', and 'Katherine Ablett' who helped me with all of the photographs and put up with my endless daily routines of testing out new tricks upon them.

Thanks for reading my book.

I hope you enjoyed it, and look out for me in my future publications, whatever they might be!

Stephen Ablett

ABOUT THE AUTHOR

Stephen Ablett is a professional magician from Manchester, England. He started learning magic at the age of five, and starting performing full shows for audiences at the age of fifteen.

Trained in acting, singing and dancing, he uses his talents to create a new form of magic that entertains to all audiences.

He has entered numerous talent shows and competitions performing stage illusions and close-up miracles, all of which he devised and invented himself. He has been awarded with numerous trophy's, including the 'Magician of the Year' in 2002, and 'Comedy Magician of the Year' 2003.

His true heart in magic however, was with entertaining children. Being the eldest of five brothers and sisters, he had grown up learning new ways in order to make children laugh.
As his show developed he increased his skills to master Balloon Modelling, Puppets and Disco Games.
He is now one of the most highly sought-after children entertainers in Manchester.

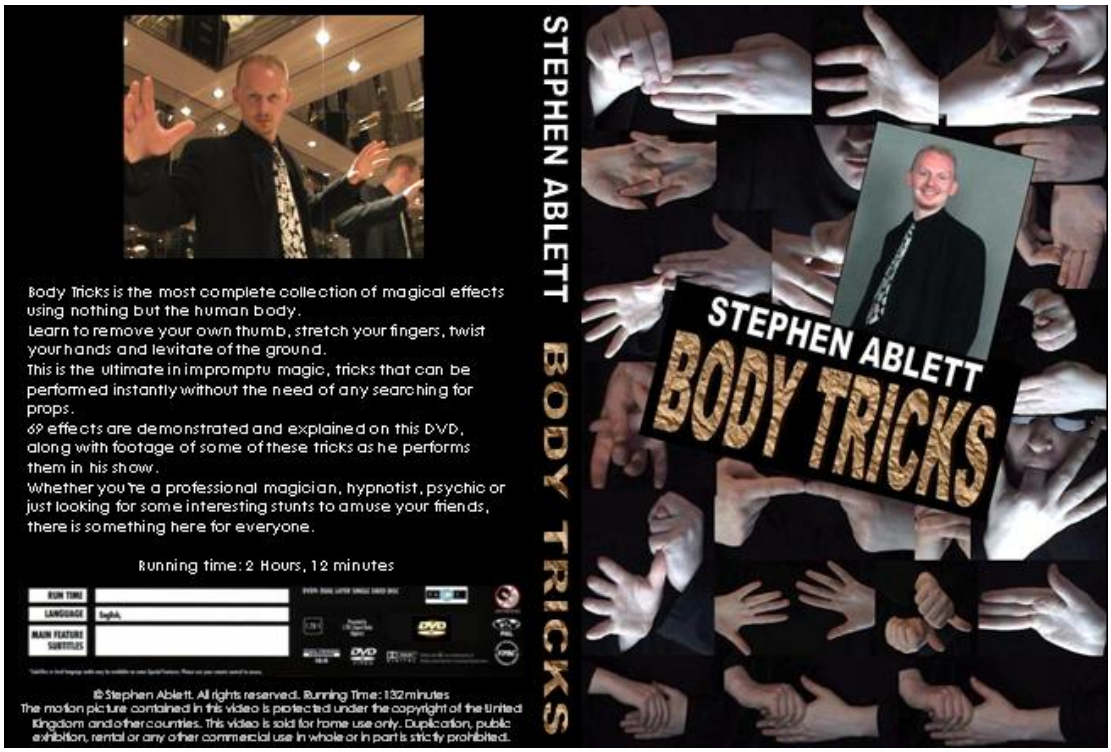
Other than magic, he enjoys writing television and movie scripts, along with making short films. He currently holds a Masters Degree in Fiction Film Production.

He has made eight films, written over thirty television and movie scripts, and is an author of three books on Magic.

At the tender age of 25 his career is only beginning to shine and one can only guess at what tricks he still has up his sleeves!

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